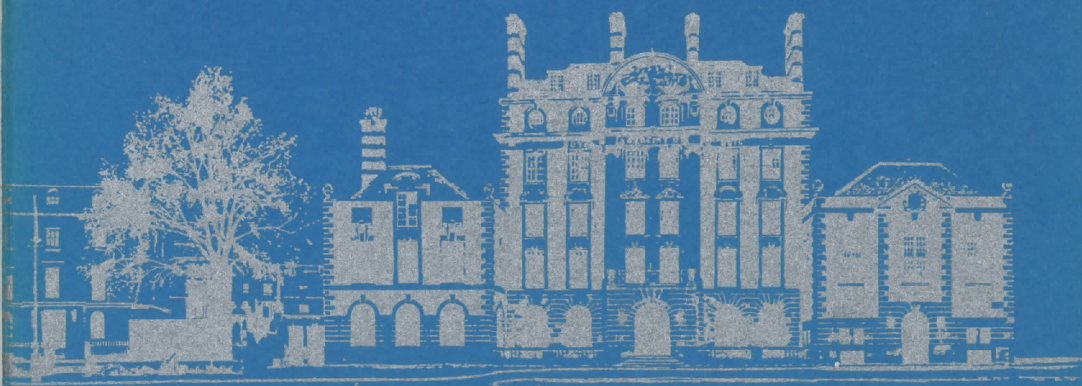


The Royal Academy of Music Magazine

No 239 Autumn 1985



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The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club

Editor Robin Golding

No 239 Autumn 1985

Royal Academy of Music
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Krzysztof Penderecki
Photograph by Schott-
Archiv/Anderson

The visits to the Academy of Witold Lutoslawski (26–30 March 1984) and of Sir Michael Tippett (25 February–1 March 1985) are still being talked about, and we are looking forward keenly to the visit next term (3–6 March) of Krzysztof Penderecki, who, though a rare visitor to this country, is no stranger to the Academy since he came here on 21 January 1975, to receive an Hon RAM and to conduct part of a concert of his own works with the RAM Symphony Orchestra. The other conductor on that occasion was Paul Patterson, who was closely connected with the Lutoslawski and Tippett 'Festivals', and who will be responsible for the artistic direction of the Penderecki one. He writes: 'The four-day festival, which is the first ever staged in England, will include twenty-one works by Penderecki, embracing a wide range of his music from the early 1960s to the present day. In 1960 his music shattered the musical "establishment" and brought him international acclaim virtually overnight. He changed the concepts of the *avant-garde* and pioneered the new notation of today. His music is powerful and challenging, and members of the Academy will have a unique opportunity to work with one of the world's most distinguished and sought-after composers. Apart from giving talks and coaching his chamber music he will be conducting the Symphony Orchestra, the Repertory Orchestra, the Opera Orchestra and the Manson Ensemble. Interest outside the RAM will be focused on the Festival because of the infrequency of his visits to the UK and the fact that there will be seven British premières: of his second Symphony (Maurice Handford/Symphony Orchestra), *Canticum Canticorum Salomonis* (Penderecki/Opera Orchestra), *Actions* (Graham Collier/Jazz Ensemble), *Prelude* (John Carewe/Manson Ensemble), *Cadenza* for viola (Rachel Bolt), the viola Concerto (Steuart Bedford/Christopher Yates/Sinfonia) and *Prelude, Vision and Finale from 'Paradise Lost'* (Nicholas Cleobury/Opera Orchestra). Penderecki will be a guest of the Academy, and students and professors will have the opportunity to get to know in depth one of the world's most interesting musical personalities.' A subsidiary theme running through the festival will be the music of Chopin, including master-classes on the piano works and performances of the two concertos and the *Andante spianato* for piano and orchestra.

Prizegiving and Graduation

The combined Prizegiving and Graduation Ceremony was held in St Marylebone Parish Church on Wednesday 10 July, with Her Royal Highness, Princess Diana, the Princess Wales (making her first appearance as the Academy's new President) presenting the awards. The Chair was taken by Lord Swann, Chairman of the Governing Body, and Gareth Hughes, President of the Students' Union, proposed a vote of thanks. Honorary Membership of the Academy was conferred on Nicholas Cleobury, John McCabe and Murray Perahia, who were presented by Rex Stephens. Before the ceremony a brass ensemble directed by Harold Nash played Arthur Butterworth's 'A Triton Suite', and organ music by Roy Teed, Preston, Walton, Kenneth Dempster, Arthur Wills, Paul Patterson and Martin Palmer was played by Carol Williams and Martin Palmer. After the ceremony Clarence and Nadia Myerscough played Bach's Concerto in D minor for two violins, Kenneth Park sang arias from Handel's *Berenice* and *Samson*, and Celia Nicklin played Handel's oboe Concerto in B flat, with a string orchestra led by Martin Smith and directed by Peter Lea-Cox.

The Principal, Sir David Lumsden, spoke as follows: 'Your Royal Highness, Chairman, my Lord Mayor, Ladies and Gentlemen. Welcome, Ma'am, to this your first Academy occasion. You can sense, I am certain, the excitement with which we greet you as our new President, an excitement which has been building up since the very moment we were able to announce your gracious acceptance of the office. We already have inklings of your wishes and intentions as our President, your desire to meet our students and staff, to get to know us and to participate actively in our life as much as your heavy responsibilities allow: nothing could please and stimulate us all more. May we express the hope that before very long (maybe even now) you will feel one of us, a very special person in a very special community of musicians. All in all there are about a thousand people involved in the day-to-day life of the Academy: this includes not only our senior students and academic staff but administrative and house staff, Junior Exhibitioners and Intermediate students, truly a great community devoted to the study and practice of what for us is not only the greatest of all arts but a life-force, indeed life itself, our beloved music. We have been described as a happy family—like all families we have our ups and downs, our good days and bad days, our delights and



HRH Princess Diana receives a bouquet from Annemarie Sand, watched by the Lord Mayor of Westminster, Councillor Roger J L Bramble, the Principal and Lord Swann

Photograph by Suzie E Maeder



The Rector of St Marylebone, the Reverend Christopher K Hamel Cooke, welcomes the Princess of Wales to St Marylebone Parish Church for the Prizegiving and Graduation Ceremony, followed by Lady Lumsden, Sir David Lumsden and Lord Swann Photograph by Suzie E Maeder

our sorrows, but changes of fortune seem only to strengthen and deepen our relationships, not to weaken them. We greet you, then, as head of the family, and extend to you not only our welcome, our respect and our dutiful devotion but our admiration and our affection. May your Presidency be long and happy—it is *our* hope and intention that you should enjoy yourself here as much as we do ourselves.

'Presidents of the Royal Academy of Music have in their different ways contributed immensely to its life and progress, none more so than our retiring President, HRH Princess Alice, Duchess of Gloucester. For forty-three years Princess Alice has presided over our activities with grace and good humour. She has seen in her time tremendous developments in the status, funding, reputation and musical standards of the Academy, which have perhaps never been higher than in her time as President. She has been a friend indeed, particularly to those privileged to meet her, as well as to the Academy itself. May I, Ma'am, with your permission, take this opportunity, the first which has presented itself, publicly to acknowledge our deep debt to Princess Alice, to thank her for all she has done for us and to hope that she may enjoy her retirement to the full. We are particularly pleased that her presidency is commemorated (through her own generosity) in HRH Princess Alice's Prize, which will be presented for the first time today, most fittingly by the hand of her successor.

'At this point you may well all be bracing yourselves for a long review of the year, in the style of the Headmaster's Report at Speech Day. Please relax, for I have no intention of inflicting this upon you: time and patience would run out long before justice could be done to the hundreds of events which we have mounted over the year. By its very nature music lives mainly in performance: all our students, like musicians everywhere, need time to themselves, time to think, to read, to practise, to talk, to relax, against a continuous background of work with their professors individually and in ensembles, small and large; they need to encounter new ideas from the outside world, to have goals, both short-term and long-term, to experience great performances by great musicians and, above all, to perform themselves, to communicate their thoughts, their ideas and their feelings to a receptive audience, with whom they need to share their musical insights and delights.

'The Academy aims to provide for all these needs, and on an individual basis, recognising that each student is very different and that no two students need identical courses of study. No wonder, then, that life is so full and varied here that it is impossible to summarise—no wonder, either, that the administration of the Academy is so complex and demanding—no wonder that not everything runs exactly to plan, or that hiccoughs and misunderstandings occasionally arise. The great wonder, in fact, is that so sophisticated a machine runs as smoothly as it does. For this I must thank the administrative team who give so much of their time and energy and devotion—way above what might reasonably be expected of them—and I thank those staff and students (by far the majority) who understand what we are trying to achieve and its built-in complexities and who, though rightly very demanding, recognise that we are all human and therefore fallible.

'Two highlights of the year must be mentioned, representing as they do the main future thrust of the Academy. First, Tippett Week: I am sure it is quite unnecessary for me to describe this in

detail, since we all lived through it. The brilliance of the plan and its execution, greatly to the credit of all concerned—and especially Nicholas Cleobury—the months of careful study beforehand of the whole range of Tippett's music drawing on all the marvellous range of Academy talent (which is the envy of any concert-promoter), the impact of a week of performances, presided over with wonderful charm and insight by Sir Michael himself, all contributed to a unique artistic experience, one of those life-enhancing, life-transforming experiences after which nothing is ever quite the same again. This concept, following on from Lutoslawski the previous year and leading to Penderecki next year, underlines the Academy's determination to establish contemporary music as the core of any lively musician's experience, not as a fringe, optional activity where it has been for too long, a situation which is both a reproach and a challenge. More fundamental steps have already been taken, and will take effect next year, to ensure the continuing presence of contemporary music at the forefront of every student's mind throughout the year as a normal experience, and not just as a special, one-off, once a year immersion, valuable as this is.

The other highlight, another token or model for the future, is the appointment of the members of the Amadeus Quartet as professors of the Academy. This is no cosmetic, public-relations exercise: the Quartet, easily the most distinguished in the world, will not only coach chamber ensembles (quartets, of course, but also ensembles of all sizes and groupings of instruments) but will teach individually, run master classes and regular workshops and become thoroughly involved in the Academy's life and work. Their influence is already being felt—a year ahead of their arrival on the staff—and it is impossible to exaggerate the long-term benefits which such a relationship will engender. The aspect I want to stress, however, is a broader one. The Amadeus appointment is a harbinger of the Academy's future intentions in *all* fields, a growing internationalism and emphasis on students, from home and abroad, who have truly outstanding talent and will have here (if our plans come to fruition) the training and opportunities to compete in the international musical world on equal terms with students from any conservatoire in any part of the world. To a certain extent, of course, we already do this: José Feghali's success in the recent Van Cliburn Piano Competition in Texas indicates that we already operate at an international level. Our aim is to make such a success normal rather than special, and already many positive steps have been taken in this direction.

To you who are leaving this news must raise mixed feelings. But only if you think of today as an end to your involvement in the Academy. In one sense, of course, it does mark the end of your studentship and it is right to dwell on this, and on your justifiable sense of achievement—we take great pride in that, too. But thinking of today as a beginning, the start of a new phase in your life and career, it becomes very easy to see the significance for you of developments in the Academy after you are gone, developments which you have most certainly made possible by your own contribution so far. Notice I said 'so far'—your rôle in the future of the Academy can be no less decisive (perhaps it may be even more so) than it has been up to now. We want, we need, your continuing involvement—we want to continue to be of service to you, just as we already are to the hundreds of former students who keep in touch with us, ask our help, advice and support, enhance our reputation whenever and wherever they

appear in public, return themselves to play or to listen, send us their best pupils—and so on, in as many ways as there are ex-students. Please ponder this, and consider yourselves still and always very much members of the Academy family.

We record with regret the death during the year of Trevor Anthony, FRAM, Sybil Barlow, FRAM, May Buesst (*née* Blyth) FRAM, Geoffrey Crump, Hon RAM, Grizel Davies, Hon FRAM, Ralph Holmes, FRAM, Sir William McKie, Hon RAM, Sir Robert Mayer, Hon FRAM, Maurice Miles, FRAM, Arthur Phillips, Bernard Shore, Hon RAM, Bernard Symons, ARAM, and William Graham Wallace, Hon FRAM. We mourn with their families and we are grateful for all they have done for music and for the Academy. I must make special reference to Ralph Holmes, since it is mercifully rare for a professor to be taken from us in full flight. Ralph's death just before this academic year began was and is a devastating blow for us all, and on so many counts—international violinist, an artist of consummate skill, taste and fervour, a great and devoted teacher, the staunchest Academy-man and a visionary for its future, a warm and affectionate colleague and friend, a man of immense integrity, good humour, breadth of interest and deep concern for all music and musicians, a devoted husband and father. The Academy—all of us personally—are much the poorer for his cruel, premature death. But his inspiration remains, and will remain. Many of the fundamental developments in train in the Academy at this very moment are due in no small part to Ralph's ideas and convictions and energies, and we can always thrill to his wonderful playing on record. His name will remain when most of us are forgotten.

Within the last few days we have heard of the death of Maurice Miles, whose major contribution to the Academy was recognised in my graduation address on his retirement only two years ago. For many years he was our professor of conducting, and many fine musicians were inspired by his teaching. It is fitting we should recall with gratitude his memory in your presence today, since you were the last generation of students to have worked with him.

William Graham Wallace also died recently. He was an Honorary Vice-President and former Honorary Treasurer and member of the Committee of Management, who served the Academy long and well and contributed substantially to its development.

We welcome very sincerely and warmly those professors who have joined us this year: Peter Adams (viola da gamba), Alexander Baillie (cello), Haroutune Bedelian (violin), George Caird (oboe), Joan Clarke (singing), Philip Fowke (piano), Narine Arutiunian (piano), Gareth Hulse (oboe), Ian Jewel (viola), David Johnston (singing), Melbon Mackie (bassoon), John Orford (bassoon), Keith Pearson (clarinet), Michael Thompson (horn and eighteenth-century horn), Frank Wibaut (piano) and Rae Woodland (singing). This is a very distinguished list. We hope very much that their time with us will be happy, successful and long.

Several professors are retiring this year. They have all in their different ways contributed enormously to the Academy, and each deserves a fuller tribute than time allows this morning. Ivey Dickson, student, fellow and piano professor since 1961, was an outstanding member of a brilliant generation of pianists who later devoted her prodigious energies and talents to the National Youth Orchestra. Under her as Director, generations of our most

gifted young orchestral players have benefited from her meticulous professionalism and passionate devotion to maintaining performance standards while simultaneously caring for the human welfare of her musicians. Guy Jonson, student, fellow and piano professor since 1939, is one of the most respected and revered of all our professors, a steadfast guardian of Academy traditions. He was an early champion of Fauré's music and of British piano music and made a great impression early in his career as an executant of brilliant insight and profound sensitivity. As Secretary of the RAM Club and Chairman of the former Staff Association he has contributed significantly to the effective running of the Academy, and through his many pupils has greatly influenced the course of British piano-playing. Anthony Judd, student, fellow and bassoon professor since 1955, has played in most of London's orchestras in his time. He is a fine example of the unusually retiring, self-effacing player and teacher, whose impeccably polite and invariably shy manner conceals a deep love for music and for his instrument and a devotion to his pupils which affects not only their playing but their whole lives.

Gareth Morris, student, fellow and flute professor since 1945, is another of our most highly respected and admired professors, whose influence world-wide as a teacher and within the Academy as President of the RAM Club and Convenor of the Woodwind Faculty cannot adequately be described or acknowledged. As principal flute of the Philharmonia and New Philharmonia and Chairman of the latter orchestra he was recognised as one of the world's great flautists. The archetypal English gentleman, he has exerted enormously beneficial personal influence over generations of pupils and colleagues, imperturbably professional in all his thoughts and actions. Dennis Murdoch, student, fellow and piano professor since 1961, had great success early in his career on the concert platform and on radio. He has always served the Academy with an intense loyalty, but his concern for tradition has never blinded him to the need to differentiate between the essential and the inessential. His deceptively fierce exterior belies an unfailingly kind heart and he is a rich source of folk-lore concerning the early days of the Academy. Rex Stephens, student, fellow and professor of several subjects relating to the piano, singing and opera since 1950, has accompanied many distinguished international artists and has established himself as a performer and teacher of infinite sensitivity, patience, kindness, skill, determination and concern for his fellow musicians, qualities which only the greatest accompanists, répétiteurs and coaches uniquely possess. The high standing of our accompanists today is due to his enlightened leadership and his exacting standards. I must also mention Georgina Dobrée, who retires from her full-time clarinet professorship and as Performers' Course Tutor, the first holder of this important, influential and demanding post, a rôle she has discharged with great energy and distinction. She remains on the staff, however, as one of our chamber music coaches, while she devotes herself to a new phase in her own career in performance, publishing and recording.

We salute and give thanks for the wonderful service which all these distinguished musician/teachers have given to the Academy and to their individual pupils over many years. Their lasting reward is in the unstinted respect and affection of their pupils, colleagues and friends, and their continuing influence in

the profession they have served so well. Mrs Luisa Berra retires at the end of this term after long and loyal service. She joined the Academy in 1942 and worked first as Secretary and then as Administrative Services Manager. She was in overall charge of the General Office and is a fount of knowledge concerning the Academy and people connected with it and we shall sorely miss her helpful advice on many matters.

We take the opportunity also to thank our many benefactors, some of whom are present here this morning, whose generosity enables us to do many things which would otherwise be denied us. During the year we have received several new prizes, scholarships and donations: HRH Princess Alice's Prize, the Clifton Prize for Woodwind, the Lloyd's Music Scholarship, the LSO Foundation Anglo-American Scholarship, the Richard Newton Prize, the Philharmonia Conducting Scholarship, and a bequest from the estate of the late Janet Craxton. This continuing generous support is a great encouragement in developing the service the Academy can provide for its students, and we are most grateful.

Finally, we welcome our distinguished honorands and the parents, relations and friends of our students present here this morning. We congratulate all graduands and prize-winners. This morning's ceremony is a fitting recognition of your considerable achievements at the Academy, achievements which will surely prove a sound basis for your future development as musicians, provided you continue to grow in the directions we have indicated to you. This can happen, however, only if the initiative comes from you. Please remember that, and never hesitate to ask for *our* help at any time in the future. Conversely we hope that you will continue to support us—only in this way can this great Academy, one of the oldest in the world, continue to regenerate itself in response to the musical world outside and realise its full potential which even now still remains to be fully exploited. We thank you for all you have contributed to this Academy and we wish you every possible success, happiness and good fortune in the exciting career which we hope and believe lies before you.

A few good lessons
(The tenth annual Coviello Lecture, given on 13 May 1985)

Philip Jenkins

Those of you who read *The Sunday Times* as avidly as I do, will have enjoyed Henry Porter's column of a fortnight ago in which he drew attention to our almost obsessive passion in this country for anniversaries. So far this year, for example, we have already celebrated not only Ezra Pound's hundredth anniversary, but Dennis Thatcher's seventieth, a hundred years of both Roedean and *The Lady Magazine*, two hundred years of *The Times* and the end of three wars: the Second World War, Vietnam, and The Wars of the Roses (1485: The Battle of Bosworth Field and all that).

As for musical birthdays, this has been a real vintage year. The 'Big Three' (Bach, Handel and Domenico Scarlatti) have reached three hundred, and 1985 also marks the centenary year of Alban Berg. Among the stream of more recent birthdays you may have

noticed Pierre Boulez's sixtieth, Ravi Shankar's sixty-fifth, Sir Charles Groves's seventieth, Rudolf Schwarz's eightieth, and, perhaps most memorable of all, Sir Michael Tippett's eightieth, which we at the Academy so happily shared with him at the festival held here in his honour in February. This morning I should like to remind you of the anniversaries of two further musicians. Both were teachers of considerable significance and influence in their time, and I hope that by looking at them side by side I can illustrate how attitudes towards the teaching of technique, and indeed the techniques of teaching have evolved from the mechanical and doctrinaire of the one, to the more flexible and enlightened of the other.

I suppose then that this is really a tale of two teachers and their methods, and like most tales it has a hero and a villain. Let me start with my villain, whose two hundredth anniversary we celebrate this year. Nicknamed 'the acrobat', and described by the critics of his day as conceited and superficially brilliant, let's say 'happy birthday' to Friedrich Wilhelm Kalkbrenner, who would have been astonished, and no doubt dismayed, to see how he has become one of history's forgotten men. After all, he occupied a position of great importance in Parisian musical life in the early part of the last century and, in a famous incident in 1831, might well have changed the course of musical history, if he had had things his way.



Friedrich Wilhelm
Kalkbrenner

So, as I have already indicated, it is not Kalkbrenner the composer I want to discuss today, nor Kalkbrenner the pianist, but Kalkbrenner the teacher, whose ideas about technique and teaching far outlived the man himself, and who provides such a stark contrast with the other teacher whose approach I shall discuss in the second part of my talk to you.

At the height of Kalkbrenner's influence, the piano itself was still some way from being the instrument that we know today, and the technical emphasis, as we can see from the writings of Czerny, Hummel and Clementi, for example, was firmly on what may be described as the 'peaceful arm and wrist principle'. The ensuing battle—finger versus whole arm, if you like—was to rage for the better part of the first half of the century, with Kalkbrenner in the forefront of the reactionary forces. To get some idea of his rôle in this struggle, let me first of all tell you a little about his early life and work.

He was born somewhere on a journey between Cassel and Berlin in 1785, but shortly afterwards the family moved to Paris, and from the age of thirteen he studied at the Paris Conservatoire. In 1815 he travelled to England where he was to stay for nine years, and it was here that he was to come across Logier, the inventor of the *Chiroplast*, about which I shall have more to say in a moment. In 1824, he returned to Paris where his reputation as a teacher and pianist became quickly established, and indeed in 1831 Chopin was to call him the *leading* European pianist. In a letter dated 18 November that year Chopin writes: 'I am very intimate with Kalkbrenner, the leading European pianist, whom I am sure you would like. (He is the only one whose shoelaces I am unfit to untie; all those people like Herz etc—I tell you, they are mere boasters; they will never play better than he.)' And again, on 12 December, he writes: 'Just imagine how curious I was to hear Herz, Liszt, Hiller and the rest—they are all nobodies compared with Kalkbrenner. I confess I have played as well as Herz, but I long to play like Kalkbrenner. If Paganini is perfection itself, Kalkbrenner is his equal but in quite a different field.'

At their first meeting Chopin played his E minor piano Concerto, which he in fact dedicated to Kalkbrenner. Kalkbrenner, a shrewd business man if ever there was one, realised what fame and fortune awaited the teacher of such an immensely gifted young pianist, and was quick to give advice. What Chopin needed, for the next three years at least, was a *few good lessons*. His problem was that he had no method, no schooling. He was going along fine, but he could easily take a wrong turning. Kalkbrenner was his only chance. Chopin should grasp this golden opportunity to study with him, for as Kalkbrenner modestly added, after his death there would be no representative of the 'great' school of piano playing left. Chopin lacked a 'perfect mechanism', so that the free expression of his ideas was cramped: his compositions had a personal stamp on them, and it would be a pity if he didn't become what he promised to be.

Chopin was very impressed and enthusiastic; others less so. Many people, including his parents, Elsner (his former teacher) and Mendelssohn advised him strongly against such a course of study, and their combined weight of opinion prevailed. Chopin went his own way, but it was a near miss for him, and for us. Harold C Schonberg, writing about what he calls Chopin's 'crush' on Kalkbrenner, refers to the incident as 'one of the most ludicrous episodes in the history of music', and indeed it is hard for us today to understand this infatuation for a man whose musical and personal weaknesses were clearly apparent to many of his contemporaries. Take the amusing verdict of Oscar Bie, for example, written some years after Kalkbrenner's death: 'In Kalkbrenner we see the lowest type of the time. Externally a fine gentleman and artistic man of the world, he is inwardly hollow and vapid. It is hard even to give an idea of his extreme emptiness. This great virtuoso won his triumphs in the worst sorts of salon music as well as all kinds of études, concertos and sonatas. *Le Rêve*, *Le Fou*, *La Solitude* and *La Mélancolie* are but a few of these *detestable compositions*. But his opera fantasies touch the very nadir. There, a sort of sanction is given to an utter want of taste. After *Largo* introductions full of feeling, he slices favourite melodies into passages, till the contour of the air is utterly destroyed, and the commonest cadenzas are flung higgledy-piggledy into their artistic forms, and so we rush off into a sweep dance. The fantasia, once the freest outcome of the musical soul, becomes a wretched conglomeration of fragments of études. Kalkbrenner once remarked, as Hiller tells us: 'Ze tance is a tream, a referie; it begins with lofe, passion, despair and it ends wid a military march'.

Such then is the man into whose hands Chopin so nearly fell in 1831, and who would surely have come near to destroying one of music's great talents. But what would these few good lessons for Chopin have involved and in what sense might they have been so dangerous? To start with, Chopin would almost certainly have been instructed in the use of the *Guide-Mains* (or *Hand Guide*), Kalkbrenner's own modified version of Logier's *Chiroplast* which I mentioned a moment or two ago. Machines as an aid to correct practising were quite fashionable at about this time. My own favourite was the device called the *Dactylion* invented by Herz, who, before Chopin and Liszt came on the scene, was the other big pianist in Paris along with Kalkbrenner. His contraption consisted of ten wires hanging down attached to ten rings into which the fingers were inserted. Each wire, in turn,

was affixed to a spring, and the idea was quite simply to force the fingers to lift high and positively. Other devices of the time included the *Chirogymnaste*, the *Manumoneom*, the *Pocket Hand Exerciser*, the *Technicon*, and of course we should not forget Schumann's sad invention which cost him the use of the fourth finger of his right hand. The *Chiroplast* in particular enjoyed a considerable vogue. Made of brass and wood, it was clamped onto the keyboard and, according to its inventor, Logier, would ensure the perfect position for arm and hand. Kalkbrenner, though, noticed that any attempt to pass the thumb under when using the *Chiroplast* was quite impossible, so that he simplified the device into a rail running parallel to the keyboard and attached at both ends. Arms and wrists rested on the rail during practice, making the fingers do all the work. Kalkbrenner, in the preface to his own *Methods for Teaching Piano with the Help of the Hand Guide*, draws our attention to its advantage in the following words: 'The *Hand Guide* will determine exactly the height of the piano bench so that the forearm is perfectly horizontal. With the *Hand Guide*, it is impossible to contract bad habits. I recommend it especially to persons who are not strong, and who tire easily at the piano. They will find their arms being supported and their fingers alone working during practice without the fear of physical harm. Persons who live outside Paris, and those who spend their time in the country, can benefit from the method; the mother who supervises her children's study will be able, while they are separated from their music teacher, not only to keep them from losing ground but to gain ground and obtain further progress for them. With the *Hand Guide* and this method, everybody in fact who knows music can give piano lessons, and even those who wish to learn without a music teacher would be able to reach a certain degree of success without the fear of having some way in the future to unlearn what they have taught themselves. As far as the *Hand Guide* is concerned, I could not recommend its usage too highly even for the finest musicians who desire to rid themselves of bad habits; it keeps people from making faces, from playing from the arm or shoulder; it makes the fingers independent, corrects the position of the hand. I shall add, as a last recommendation, the fact that I still use it myself all of the time.' With such an amazing contraption, who, you may well ask, needs teachers?

As we have seen, Chopin luckily escaped from this dubious man and his magnificent machine and was later to proclaim that Kalkbrenner's insistence on playing from wrist and fingers only was mistaken. He also said, by the way, that Kalkbrenner misled his pupils by advising them to read newspapers whilst practising technical exercises. According to Chopin, practising, no matter what, the material should always be given absolute concentration, and the purely mechanical avoided (I see by the way that brass players in the Band Room still follow Kalkbrenner's advice rather than Chopin's).

Chopin and Kalkbrenner both died in 1849, but our villain's influence was to live on through the work of one or two pupils, notably Carl Stamaty, who taught both Gottschalk and Saint-Saëns. The *Hand Guide*, too, was to inspire further mechanical aids such as the *Digitarium*, the *Technicon*, and the *Techniclavier*. All had the same basic idea in common—the development of strong and efficient fingers with the minimum of arm and body involvement—and the most sophisticated of them, such as the *Techniclavier*, invented by the American, Virgil,

would allow different resistances to the finger of anything from two to twenty ounces. If we remind ourselves that a modern Steinway concert grand has a resistance of about two ounces, it's not hard to imagine the effort and strain needed if the *Techniclavier* were to be set at around twenty. In England too, Matthey, as late as the 1880s, was still experimenting with mechanical devices, and he improvised an attachment for his own upright piano consisting of strong springs enabling him to vary the pressure needed for the finger to depress the key. In later years, he was to look back in amazement at his efforts, and was at a complete loss to explain how his fingers and arms had survived such torture. By the way, it was Matthey who first had the bright idea of inserting a long strip of felt between hammer and string so that he could practice day and night, a principle now widely adopted commercially by piano manufacturers the world over. Another device which must be attributed to him as well, was the so-called *Matthey Triangle*, for improving the stretch between the fingers. It must be said, though, that mechanical contraptions have never had a serious or crucial part to play in technical advancement. On the contrary, we see them now for what they really were; amusing and at times painful diversions.

However, in the second half of the nineteenth century, technique was to take big and radical steps forward, although not without considerable resistance from influential teachers who were determined to carry on in the Kalkbrenner tradition. Two such teachers were Lebert and Stark, the founders of the Stuttgart School, which continued to emphasise a high finger action and to recommend the *Hand Guide* until 1884, when both Lebert and Stark died within months of each other. Earlier, in the 1860s, Moscheles, a great pianist and one-time teacher of the young Mendelssohn, was advocating that you should be able to play with a glass of water balanced on the wrist, and, of course, it's still the case that you wouldn't need to look far even today in England to come across teachers who encourage 'good' position by putting a coin on the back of the hand.

The transition from this extreme view to a more realistic and enlightened technical approach owed much to the great pianist-composers of the age. People such as Thalberg, Tausig, von Bülow, Rubinstein and, above all, Liszt. Along with forward-looking teachers like Kullak, Deppe and Leschetizky, they all came to the same basic conclusions either empirically or analytically, namely that technique must include the treatment of the shoulder and whole-arm as integral and essential elements in fully developed keyboard command. The old-fashioned idea of a still arm and minimal movement of everything except the finger was well and truly on the way out. Relaxation, too, was a concept which was gaining much ground, in direct conflict with the rigidity almost invariably induced by the high finger-action demanded by the Stuttgart School and its adherents. The attack on the old school was two-pronged. Firstly the piano itself had undergone radical change and was much more the instrument we know today. Secondly, the new music demanded new techniques, and pianists were quick to respond to the challenges posed by composers of the day. Let us not forget that *Islamey*, for example, was written in 1862 and the Liszt Sonata completed in 1853.

From about the 1870s then, weight and relaxation were the things that teachers were to be increasingly preoccupied with. A

stream of pupils from Liszt and Leschetitzky demonstrated how the more advanced methods could be successfully employed in the big works of Beethoven, Schubert, Chopin, Schumann and Liszt himself. Of course it would be foolish to pretend that technique is, or ever was, no more than a question of weight, freedom and relaxation, but I see this shift in emphasis away from a concentration on finger-technique and mechanical devices as one of the more significant technical developments of the nineteenth century.

With the 'new' technique then firmly established before the end of the century, it was now the turn of a new breed of what we might call physiological theorists to enter the arena. In England of course Matthay was the outstanding example, but since 1900 almost every important (or not so important) teacher has added something or other to the literature of how to play the piano. Much of it, unfortunately, has been either unreadable or unintelligible or, in many cases, both. Matthay himself, great pioneer and pedagogue that he undoubtedly was, often failed in his attempts to convey lucidly to his reader what on earth he was talking about, thus prompting Coviello to write his little book entitled *What Matthay Meant*. In it he gives some fearsome examples of Matthay's prose, such as 'We are hence forced to the conclusion that all touch, including *staccatissimo*, must contain this element of resting, or else its correlative (or substitutionary-parallelism)—the resumption of the key-contact (the resumption of the sense of resistance) as a preliminary to each tone production.' And that's only one sentence! Imagine the effort and concentration needed to plough through page after page of such technical jargon. Now, exactly forty years after Matthay's death, we can appreciate that his real importance lay not so much in his writings, but in his teaching itself. Our hapless former colleague who recently so naively dismissed Matthay's influence as 'pernicious' would do well to consider the names of just a few of the students who owed so much to his inspired teaching. A man who won the love and respect of students such as Sir John McEwen, Sir Arnold Bax, Cuthbert Whitmore, Felix Swinstead, Ernest Read, Ernest Lush, Vivian Langrish, Guy Jonson, Harriet Cohen, York Bowen, Eileen Joyce, Moura Lympany and Myra Hess, to name just a few, need have no fear that his place as one of the few truly great English pedagogues can be undermined by ill-reasoned and superficial criticism.

In 1985 however, I want to say a few words about another legendary Matthay pupil. This year we celebrate the centenary of the birth of Harold Craxton, the second teacher whose life and work form the basis of my talk to you today. He, in a sense, carried on where Matthay left off, and we at the Academy owe him a very special debt for his invaluable work here as professor of piano at the RAM over a period of some forty-one years. On a personal note, I am especially pleased that I should be able to talk to you about him in this his significant anniversary year.

You will remember that Kalkbrenner said 'Everybody who knows music can give piano lessons', but I doubt if even Kalkbrenner himself really believed it. Throughout the comparatively short history of piano playing the search has always been on to find that special sort of charismatic individual who falls into the category of a 'great teacher'. In my opinion Harold Craxton was such an individual. Of course finding the right teacher will always include an element of luck—the 'chemistry' between teacher and pupil has to be exactly



Harold Craxton

right—and many students have chosen teachers for all sorts of very strange reasons. Many people still persist in following the advice offered in an article in the 1880s which read: 'There are masters at all prices—very good lessons can be had for sixpence, but masters with long hair charge three shillings upwards. For male adults the choice of a mistress is recommended because pleasure and love are thus excited together.' On a more serious note though, it's interesting to see how much people are prepared to pay for a few good lessons from a fashionable teacher. I gather, for example, that it's possible today to pay £200 for a lesson from the teacher of one of the more accomplished and glamorous young pianists now living in London.

The prestige attached to having studied with a famous teacher is nicely reflected in the well known anecdote about Paderewski. Walking through the streets of New York one day, he heard one of his own little pieces being murdered by some dreadful pianist. Paderewski was so upset by the absolute awfulness of the playing that he felt compelled to go in and make his displeasure known to the offending pianist. Passing the same house a year or two later, he noticed an impressive brass plate which announced 'Madame So-and-So, pupil of Paderewski'. Since Harold Craxton was born in 1885, sought-after teachers have fallen into two distinct categories: the great pianist who has also given lessons, and the successful teacher who has perhaps renounced a playing career in order to concentrate exclusively on teaching. Harold we can put into the second group along with, say, Leschetitzky, Matthay, Marguerite Long and Neuhaus, whilst in the first category almost every great pianist has given lessons at some time or other with varying degrees of success. In this context, it's interesting to note Matthay's view of Liszt the teacher. 'I doubt very much', he said, 'whether Liszt ever gave a real lesson in his life. What he did often do, with his overwhelming enthusiasm and wonderful personality, was to stimulate an incipient, latent and perhaps lukewarm talent into a "blazing flame".' It would have been revealing in these controversial days, to have had Liszt's opinion of Matthay!

Thinking about the great pianists of today, we know for example that Claudio Arrau feels some sort of moral obligation to pass on the fruits of his experience, and we know too that Horowitz taught because he felt bored during one of his self-imposed periods away from playing. To get back to Harold Craxton, I would say that he taught simply because he was born to teach. His career, though, certainly didn't get off to an orthodox flying start. There were no early signs of precocious musical talent; no lessons from famous teachers; no impressive débuts at the Wigmore Hall. In fact he left school at sixteen and then played light music for years, first in resorts like Eastbourne, and afterwards for three years at the Café Monaco. A high spot at an early stage of his career, he told me, was a performance of the *1812 Overture* arranged for piano trio and fireworks, on, I think it was, Cromer pier, which literally brought the house down. The fireworks went off alright, but blew out several large panes of glass in the side of the pier in the process. The trio, I seem to remember, was mysteriously called 'The Blue Hungarians'.

Lessons with Cuthbert Whitmore and Matthay himself didn't start until he was about twenty-two—an age at which people starting serious study these days would be given little chance of success. He must have been lucky enough, though, to have had a reasonably well developed technical fluency, and his fine ear and

natural musical intelligence would undoubtedly have been sharpened at the Café Monaco, so that progress was quick and sure. Soon he was travelling the world as accompanist to such distinguished artists as Clara Butt, Elena Gerhardt and Jacques Thibaud. In 1919 he was appointed professor of piano here at the RAM, and although he was to continue his career as an outstanding accompanist for many years, teaching gradually assumed a more important rôle in his life.

As we saw with Matthay, *one* way of assessing a teacher's success is to take a look at his pupils, and over the years Harold taught many fine pianists. Distinguished names such as Nina Milkina, Denis Matthews and Peter Katin spring easily to mind and, nearer home, on the piano faculty at the Academy today, I can think of at least seven professors who are former students of Harold Craxton. He was proud of his collaboration with Sir Donald Francis Tovey in producing the Associated Board's respected edition of the Beethoven sonatas, which is still widely used, even in these days of scholarly *Urtext* editions, and I well remember his pleasure in learning that Rudolf Serkin used the Tovey-Craxton edition. His original little compositions for piano have great charm, and many of his arrangements of early music show both skill and originality. He was much sought after as an adjudicator, and twice served on the jury of the International Chopin Competition in Warsaw, without doubt one of the most prestigious international competitions in the world.

These, then, are the main strands in a full and distinguished career, but what was it that set him apart from the other able and well-meaning pedagogues of his day? Certainly it cannot be claimed that he had any special method. In common with other famous teachers, as we shall see, Harold was disdainful of anything which smacked of a rigid or stereotyped approach, and it's not easy, therefore, to see any pattern in his teaching which might be labelled his 'method'. It always surprises me how seldom he mentioned the so-called Matthay method, although he obviously had great respect and admiration for Matthay himself. I have a feeling that Harold wouldn't have been too impressed by the student who rang up an HLR of the Associated Board from Australia, and asked if there was still a teacher of the Matthay method in Cambridge. It's clear though that he shared many of Matthay's views. Both of them agreed that the art of teaching consists of teaching the right things in the right way, or as Harold often put it, teaching the pupil to play the right notes, in the right time, in the right way. *A few good lessons* from any number of well-qualified teachers will guarantee the right notes in the right time, but the secret of course lies in the final part of the formula. Harold was quite sure that he knew the right way and equally sure that most others didn't. I remember, just before I set off to study in Paris, he turned to me and said 'Go off and enjoy yourself, come back in a year's time, and I'll put it all right again'. Although like Kalkbrenner and the rest of us, Harold was not without a touch of arrogance at times, his sense of self-belief was well founded, born, as it was, out of years of dedication to music, and to seeking for the truth. His students trusted his judgement implicitly, which enabled him to manipulate the twin tools of praise and criticism to great effect.

Still on the subject of Harold's method, or apparent lack of it, I am reminded of the words of the long-forgotten but formidable virtuoso pianist Fanny Bloomfield-Zeisler, who was a pupil of Leschetizky. 'Do not pin your faith to a method' she said. 'There is

good and, alas, some bad in most methods. During the five years I was with Leschetizky he made it very plain that he had no fixed method in the ordinary sense of the word. Like every good teacher, he studied the individuality of each pupil, and taught him according to that individuality. It might almost be said that he had a different method for each pupil. Leschetizky, without any particular method, is a great force by virtue of his tremendously interesting personality and his great qualities as an artist.' These words, in my opinion, could just as well have been written about Harold Craxton.

In his case, little emphasis was put on purely technical work such as Hanon or Czerny, although at a preliminary stage students would be given some of the Cramer studies. Indeed, when criticism has been levelled at Harold's teaching, it has most often been that he didn't stress the area of technical efficiency and development enough, and that he didn't drive his pupils to work hard enough at technical aspects of their playing. Scales and arpeggios, for example, formed no regular part of his teaching, and were largely ignored except perhaps just before examinations. I still remember the shock I had one day when I turned up for my lesson in Room 37 (207 as it is nowadays, since rationalisation took place) shortly before I was to take my Division II examination. Without any of the usual friendly preliminaries, I was asked to play the scale of A flat major, a sixth apart. I had a go, and was surprised to see Harold positively beam at this most modest achievement. It was only a little later that I found out that one of my fellow students—an extremely talented pianist who must, under the circumstances, remain anonymous—had, in a lesson earlier the same day, played the scale starting on A flat in the left hand, and F in the right, so that Harold had felt compelled to do a little checking. I can truthfully say that this is the only 'lesson' I remember having from Harold on the subject of scales during all the years I studied with him at the Academy. He would have argued that scales should be taught thoroughly and properly at the appropriate stage, so that he should not need to waste valuable time at the Academy listening to advanced students playing scales and arpeggios. It's a sensible view, and one with which I tend to agree.

Technique to Harold could never be treated as something separate from music itself. In this respect he agreed with the views of Harold Bauer, one of the few big pianists to be more or less completely self-taught. 'Properly understood', said Bauer, 'technique is art, and must be studied as such. There should be no technique in music which is not music in itself.' Craxton was also fond of quoting the French pianist, Alfred Cortot, who offered the following advice to students: 'Study not only the difficult passage, but the difficulty itself reduced to its most elementary principles'. Harold applied this approach frequently in his teaching. Exercises would be invented which would aim to get to the heart of a problem, and heaven help you if these exercises were then ignored. I shall never forget a lesson, for example, that I had on the C sharp minor Scherzo of Chopin. Harold very rarely lost his temper, or made a pupil feel small in a lesson, but when he did, the effect was all the more devastating because of its very unexpectedness. He had asked me to practise an exercise based on the delicate descending passage at the beginning of the second section of the Scherzo—you know the passage I mean—by transposing it into all the major keys. In my eagerness to learn the piece as quickly as possible, I completely

ignored the exercise. The lesson before mine had obviously not gone at all well, and Harold was in a rare bad humour. With a withering glance at me and my suffering fellow-student who had stayed on to listen to my lesson, he mumbled something about 'having to cast pearls before swine', a not very complimentary observation which galvanised me into frenzied practice before the following lesson.

By and large, though, such bitter remarks played little part in Harold's approach to teaching. Much more remarkable was the care, interest and affection he had for his students. We should do well to remind ourselves that playing the piano is one of the few activities which involves mind, body and soul all at the same time, so that the great teacher must be an expert, not only in the technical and interpretative aspects of performance, but must also possess considerable psychological insight too. In my opinion Harold's greatest strengths lay in the interpretative and psychological areas, rather than in the technical. Let me give you one simple example of what I mean. I remember another lesson when I was very despondent about my playing. Many teachers would undoubtedly have shown impatience or lack of interest in such a moody and difficult pupil, but Harold's response was quite different. He quietly ambled over to his music shelves, took out the three volumes of his edition of the Beethoven sonatas, inscribed them most affectionately and presented them to me: a typically generous gesture which I think illustrates the wisdom and understanding of the man.

Although he didn't play a great deal in lessons, his demonstrations were invariably coloured by his own special brand of piercing humour, most often accompanied by a tremulous *parlando* and a naughty twinkle in the eye. Take the following passage, for example, in the *Mephisto Waltz*, or this at the beginning of Op 31 No 3, or the touching little phrase in his own *Siciliano and Rigadon*. Such illustrations somehow made their point more readily than any number of works or laboured analyses.

He would often play a passage in different ways, and ask which you preferred; which was the more beautiful or convincing, and why. The idea, of course, was to get the pupil to listen and think for himself. Solutions were rarely just offered on a plate, or demands dogmatically made. He would often say that the teacher's job was to stimulate the imagination, and to increase the appetite of the pupil for music. That the teacher was there to offer a critical but sympathetic ear. Once again the similarity with Matthay is apparent. 'Avoid making the pupil "do";' Matthay once wrote, 'rather try to make him think. No point just scolding and finding fault.' This principle of encouragement, and of getting the student to listen and think for himself were the corner-stones of Harold's teaching; his method, if you like.

Some of you will probably have heard of Mark Hambourg, a great pianist, and another pupil of the famous Leschetizky. In a little article entitled *Insuring Progress in Music Study* he offered the following wise words on the subject of teachers and methods: 'Forget about the method that the teacher teaches and see that you get the right individual. With all other thinking pianists, Leschetizky included, I am emphatically against the proprietary method idea in music study. A poor teacher with the best method in the world could not produce good results. To paraphrase Shakespeare, "The Teacher's the thing", and by this I

mean the individual. To hold to a weak teacher with a much advertised method would be like retaining an incompetent doctor in a dangerous case just because he was a homeopathist, an allopath or a Christian Scientist. The main thing is to get the right individual.'

Harold Craxton, with his special qualities both as a musician and a human being, was, for innumerable students, the right individual. It was not simply a matter of what he knew, but, more importantly, how he managed to communicate what he knew with such enthusiasm, wit and sincerity that made him the outstanding teacher that he unquestionably was. As we know, many teachers nowadays can teach the 'facts' of piano playing, but few have the ability to inspire such a sense of loyalty, devotion and affection in their students as Harold was able to do.

It would be no overstatement to conclude that *a few good lessons* from Harold Craxton could so often turn out to be much more than simply instruction in how to play the piano well. For me, and countless others who were lucky enough to study with him, his lessons were an inspiration for life.

Creation or Recreation? Towards a view of music in education today and tomorrow

Richard Staines

'Nothing is stronger than an idea whose hour has come' is a quotation recalled to mind when I consider the results of the creative enterprise undertaken in the last decade or so within the terms of reference of the University of York Music Project for Secondary Schools, a set of radical strategies whose perspectives have done much to revitalise the teaching of music in many schools in this country. Students of the Academy about to embark on a career in musical education may discover much in the project that appeals to them especially if the companion book *Music in the Secondary School Curriculum* (John Paynter, Cambridge University Press, 1982) is used as a *vade-mecum* guiding the teacher through to enlightenment. It is in the spirit of a votarist that I write this article, as much to clarify my own mind as to offer some help, in all humility, to anyone wishing to pursue the matter further.

The musical training of the Academy is distinctly purist in the sense that one's education and training there is normally, and not unreasonably, one requiring a compartment in time and place between work accomplished at the RAM and its practical application elsewhere in schools. The Academy's record of work with young people is a very distinguished one and forms an integral part of the institution's responsibility in commissioning its students for the spheres of performance and composition later on in their lives. Many students become teachers—always the true sign of education as, indeed, is the reverse.

Why do we teach music anyway? Perhaps apart from—though not exclusively so—those of us who are primarily concerned with the teaching of specific instrumental skills, the work of most teaching in schools will involve making a contribution to the general education of the pupil. Through the intricate, technical and expressive disciplines that we have acquired during our own childhood and adolescence and which have been brought to professional levels of expertise at the Academy, what we have learned are essentially modes of perception embracing our human response to living itself, to a world and a universe with which we all have to come to terms. If what we have learned helps us in 'deciphering' that environment, by sharpening our reactions to it with ever-increasing refinement, then there is value not only in what we have learned but in the learning process itself. As

Paynter writes in his book *Sound and Silence* 'we need the professional artist but at the same time we must cultivate the artist within ourselves, for each one of us has something of that childlike innocence which is the characteristic of the artistic mind...'

Thankfully, at long last, the educational pendulum has swung away from the merely cerebral, from an arid, sterile intellectualism, the paralysis of analysis which has so enslaved much of latter-day educationalism to our own disadvantage, for the arts in schools have taken on a vital rôle in redesigned curricula imputing as much value to the acquisition of knowledge from the areas of children's feelings as from other, less personal, sources of inspiration; it is from within this trend that the presence and presentation of music has gained that new momentum. Yet there is still much to do, for in many places music is still not taught as creatively as it might be. Moreover, the burgeoning of information technology in schools may well lead to an ever more uniform reductionism with children diminished into variables and measured in terms of 'success' or 'failure' accordingly.

Creative music-making involves the whole person, intellectually, emotionally and kinaesthetically, so that if a convincing renewal in musical education is to be sought then it must be one synthesising all three constituent parts, each acting as a check and balance to the others, creating an overall approach and philosophy through the structures of a balanced curriculum* containing many diverse aural experiences, but one always rescuing them at the last moment from the tyranny of their own strengths, each interpenetrating the other.

Patrick Cory, my late piano professor at the Academy, once said, 'I believe in a hierarchy of musicians: at the summit is the composer with the performer a tiny way behind him; at the bottom, far, far below is the musicologist'. Of course performance is important—through its insight into another's mind and creative processes, the very act of interpretation is itself, or should be, an act of creativity—and, indeed, most music needs performers; furthermore, an undeveloped or undeveloping instrumental technique impedes any sense of achievement that is so vital a force in the formation of self-esteem. Yet the fact is that a large and alarming number of young people, victims, no doubt, of severe educational budgetting, have remained, and will remain, in a state of complete immunity to music, never having been 'swept off their feet' by it, since their non-experience of music will have been caused as much by 'élitist' approaches and presentations as by narrow definitions of musical ability operating in schools, what Robert Witkin in 1974 termed 'instrumentality'—the ability to be able to play on a musical instrument. These youngsters are switched off.

I suspect that in often being treated as if they were unmusical, many youngsters see music itself as worthless. 'What use is music to my son?' asks the parent. 'It won't help him to get a job.' Yet children spend more money on music than on anything else. Unless we launch a balanced syllabus for ourselves which thinks through to a coherent philosophy of explicit objectives teachers may be in danger of allowing pressures outside them to tear out of the curriculum anything that is not going to lead directly to

*A curriculum is an attempt to communicate the essential features of an educational proposal in such a way that it is open to critical scrutiny and which can be effectively translated in practice.' Laurence Stenhouse

employment for the pupils later on. There may even be a need soon to redirect school curricula towards a view of life as extended 'leisure time'. (There is much talk about education for leisure at the moment, as if the aim should be to fit young people for perpetual though happy idleness; surely we should help our pupils to take part in musical activities that will enrich, not merely youthful leisure, but retirement also.)

Certainly composition is less rare now in schools than it was with, for example, maps of the Underground System inspiring young composers engaged in graphic notation. Previously, the 'creative method' was alluded to as if the act and activities of composition were somehow extraneous to all other areas of the subject—as divisive as the traditional and entirely outmoded split between 'theory' and 'practice'—but the task of writing music is as central a part of the learning process as anything else we may do or teach; music thus conceptualised will help the pupil to comprehend choices between available alternatives as well as to help develop his memory, motor, aural, written and reasoning skills; as the art of developing structures through which ideas are formed and expanded, composition begins with improvisation, through exposure to sounds, diverse and immediate. Evaluation is often difficult: an increasing agnosticism over the vexatious question of 'standards' in a pluralistic world raises issues on the exact rôle of the teacher, for someone has to make the decisions.

Naturally, at their most mature levels the skills and techniques of composition require a degree of musical literacy difficult, if not impossible, to promote in the traditional lesson of musical appreciation, for just as children do not acquire a love of literature through potted dramatisations on television or through 'storytelling', so fashionable now, they will scarcely gain a love of music through recorded instrumental sound in the classroom, no matter how lucid the preparatory or accompanying explanation may be, for they will hear it as an experience isolated from the reality of practical involvement and activity. Musical literacy is indeed desirable in itself and I have seen very high levels of it in schools: when I taught in Italy recently the standard I found amongst quite young children was certainly not unimpressive; their response, too, to contemporary music in the concert hall was refreshingly enthusiastic; (I remember a quite youngish Italian boy sitting in front of me in the Sala Verdi del Conservatorio in Milan listening with rapt absorption through Christiane Edinger's performance of Schönberg's violin Concerto and telling me that he thought it was the best thing he had ever heard, and I agreed; for him, as for me, the world would never be quite the same again). But to stress literacy as an end in itself can prove to be ultimately self-defeating since there is hardly any useful purpose in teaching the notes of a particular clef—even in sight-singing—unless you make provision for the pupils to use it; so often when you do just this the ten per cent in the class stand out and the others may become gradually more switched off than ever! To 'decode' notation may not promote the sensitivity to sound that we should want for our pupils. Moreover, notated music accounts for only a tiny fraction of the music performed on this planet. Composition, thinking in sound, will bring pupils to an intimate confrontation with musical objects, requiring them to listen actively with rigour and concentration. (Furthermore, performers may even vanish; a minority of pieces beginning with the post-war experiments in *musique concrète* and the two early electronic studies of Stockhausen dispense with the need for

them. Who, therefore, is intrepid enough to state that the far future of musical evolution will never ever lie in the direction of computer-generated sound?)

I believe that the immunity to music shown by many young people derives as much from an 'elitist instrumentality' mentioned earlier as from the demise of singing in the classroom. Singing is essentially ninety per cent listening. Here is an activity that should be central to the syllabus from the primary school upwards. But far too many youngsters I see have never been told how to breathe for it, how to stand, nor anything about the mechanics of voice-production. And too many of them have never experienced the pleasure in discovering for the first time the means by which beautiful sound is produced, a process easily accomplished in just a few lessons of concentrated instruction. Yes, our work sometimes does have to be teacher-centered! But here again, unless we are profoundly convinced about its place in the whole philosophy, singing will scarcely offer any guarantee that our plan will work. To conceive music as a corpus of skills and information to be passed on, taught, studied and tested is really to beg the question as to what we mean by music and what happens to us when we listen to it. Composition, improvisation, performance, singing do indeed call for specific skills as well as exercises of the imagination, for if our class music-making is to be truly creative then it will not be just as a result of a happy accident, stumbled upon by chance, no matter how enthusiastic our approaches, but the steady outcome of a systematic structuring of the music syllabus in which learning by self-discovery will play a vital, but not exclusive, rôle in the entire educational process.

How different, then, has been our state of affairs from that existing in Hungary, a country whose musical education is so circumscribed as to forbid the trained infant teacher from even teaching more senior pupils in the same school! Up to early adolescence music is largely a matter of self-entertainment, but if the pupils have not acquired some of the skills of music by then in order to express their emotional longings then our means as teachers to engage them begin to take on a more devious slant.

Our choirs, orchestras and bands may involve only a fraction of our pupils, perhaps as much, or as little, as a fifth, maybe more in schools with more obviously active departments. Although our training as musicians has inclined us to them, as Paynter says, if you offer the others 'an old-style musicology' based on the musical appreciation movement of years ago, they will reject it out of hand. Nor is it really a question of 'enthusiasm' either—we all recognise and know the 'jazz' of a good teacher—for unless we are convinced about our function *vis-à-vis* the child's total education we will concentrate our energies on the already committed to the detrimental subordination of the others. Music is about sounds, not words about sounds, and it really is for everyone.

How do we get our pupils not to need us? Our objectives in discharging the educational requirements of say, twelve-year old pupils, should involve them at every level by helping them to deploy their abilities into investigating musical problems; to invite scope for them to make compositional choices; to develop their need for self-sufficiency, autonomy of learning, of thought and action; to enlarge their competence in the use of fundamental accomplishments as well as their capabilities for communication and interpretation, for by bringing children into an intimate

exchange with creative music-making as an activity of joy we are bound to satisfy some of these prerequisites, provided always our approach sustains those close, warm-hearted relationships between ourselves and our pupils that are so indispensable to the entire learning process; the best results always do come when the affective and cognitive faculties are intertwined, since each nourishes the other.

Children like structures in which to learn, but they do not wish to feel constrained by them. 'This is the right way of doing it', we have said to them. 'Accept it.' Is not, 'this is an answer, a way of doing it, can you think of others?' better? Equally so, you cannot thrust independence on them for they do demand and seek guidance of all sorts. Independent learning may not be entirely possible in the studying of an instrument, as in the learning of another language, but is it possible to get the learning process generating its own momentum? In the classroom the teacher's rôle may be transformed from that of director of teacher-orientated activity to one of overseer, guide, resource-centre. Such a process as this change of inflection cannot happen artificially, rather is it a matter of letting it happen.

Nor, indeed, is creative music-making just a 'series of activities', for what the pupil plays on the recorder, he will transpose to the guitar or piano, and learn to write, all deeply interconnective practices in fact and issuable from a curriculum which restores a wholeness and a unity to aspects of the subject that have become strangely unrelated to each other. How do you quantify the skills of a twelve-year-old? Does each pupil follow the same curriculum? Is it all just a question of enjoyment? Do we teach what we want them to learn, or what they want to learn? Is our music for all the school's pupils or just for some? Is time permitted outside the timetable? What staff are needed to implement the policy? What about accommodation?

The hardest part of the job tends to be the consultation with other colleagues. If one can do it, it will reap untold benefits. The peripatetic instrumental teacher should be used more imaginatively than in many places at present, like, say, being asked to conduct the orchestra or guiding a form for a term through the mechanics of playing an instrument. In the last analysis the dilemma we are confronted with is a stark one: our responsibility to our art as musicians, to children, and to the curriculum.

In many schools a small percentage of the pupils take examinations in music now. To whom are we responsible? To the chosen few or to the ninety-seven per cent who are left outside? It is now usually by chance that a high school pupil comes across something relevant to the examination that he was taught years ago in a junior school, though I know of teachers who model their third-year syllabus on the assumption that their pupils will take an examination later on. In October 1984 a sample draft of the 16+ examination in music arrived at the desk of the local Music Adviser here. 'A basic music knowledge is needed', the paper flatly said, and as it came to him one week before and it was too late to send suggestions he hastily convened a summit conference even though no music adviser's comments were requested. 'Pupils', the paper went on to say, 'should have had experience and be able to identify dominant sevenths, cadences, minor and major chords etc.' We agreed that to start teaching all that one would need to begin when the children are nine or ten years old! But what about those who are untouched by it all?

Where is the creativity? Admittedly parts of it were quite mildly encouraging: the stress is there on performance, listening and composition—but it is all far too élitist. The real need, then, is for all musicians in education to build bridges between schools, and there is a terrific responsibility on the shoulders of those who are especially involved in the teaching of the very young.

In Britain the link between our indifferent economic showing and our educational performance in schools has always been a difficult one to investigate. Paynter's book includes an appendix which tells of a meeting of music teachers at the Birmingham dissemination centre of the Understanding British Industry Association where two members of the UBI team spoke of their life in industry. They listed several points that industry requires from the world of education and believed that some of them could be found within the ambit of creative music-making. With the permission of the publishers I include them here below.

Flexibility and adaptability; a willingness to accept change; motor skills, coordination and control; self-awareness and confidence; cooperation, the ability to work in a team; marshalling the relevant information to make a decision; the ability to use initiative in the absence of set procedures; the desire to do a good job.

Yes, music does matter.

Bibliography

John Paynter and Peter Aston: *Sound and Silence: Classroom projects in creative music-making* (CUP, 1970)

John Paynter: *Music in the Secondary School Curriculum* (CUP, 1982)

'I think the man who can help you most is William Alwyn', said my RAM composition professor. I was doing first-study composition and things were not going well: I could reproduce very good 'bad Parry' but I did not seem to be able to get any further. This generous remark from one professor about another helped me to make the change.

The teaching of composition in 1949 seemed quite separate from the musical life of the Academy: one just went up to the top floor once a week for a lesson and that was that. But I knew I was studying with a real composer and he never made me afraid to put my elementary questions. One day I asked him, 'I have learned so many rules about what goes with what that I don't know how to break out'. The answer was a practical and memorable one and I have often used it with pupils since:

'Provided you are going somewhere, anything goes with anything: Look at this ... (he went to the piano and played) ...':



'Who, do you suppose, wrote that?' I made all sorts of guesses: it was surely someone later than Parry. The correct answer surprised me.*

*Bach: Concerto in C for three harpsichords.

I knew that this quiet man had real music inside him. Among much other work, he was producing several full-scale film scores each year: and they were very good ones. But more than that: here was a man who could discuss literature and I remember his chuckling and telling me of the writings of Max Beerbohm: my enjoyment of them over the years stems from his introduction.

Writing the *Festival March* in 1951, he talked about the *Pomp and Circumstance* formula (which works so well) but said how difficult it had been to find the main idea: then he had remembered that as a small boy he had been taken to see a procession and had been held up to see the band as it marched past. His memories of that moment were that the band was playing something like



He put the rhythm into the march (surely as good as any of its predecessors). I remember the performance at the opening of the Royal Festival Hall and a tremendous one at the Albert Hall with combined brass bands. This year, when I got hold of the parts (we played it at Charterhouse in May and were planning to make him an eightieth birthday tape), I found that the tune had been memorable enough to stay with me accurately for all those years.

I was not really a composer but I discovered much about the composer's craft. Composition must be, for anyone, a blend of device and inspiration. Sometimes the inspiration suggests its own device: sometimes the Muse deserts one and then there is nothing more blank to the would-be composer than a sheet of music manuscript with dozens of lines but no music! So you must sit down and just write anything, hoping that the act of writing and whatever device you use will produce inspiration. William Alwyn had a deep understanding of all this. One Tuesday morning I was utterly stuck (and ashamed of it): he looked at my piece and quietly said, 'Have you tried retrograde?': with a few pencil strokes he reversed my rather folky tune, notes and rhythm, and produced something which was a near-cousin and which gave the piece (and me) a new lease of life.

As I left the Academy I wondered (though he gave me no hint of any dissatisfaction) whether I had been a success for him as a student: but since then I have never sat down with any of the composing boys or girls at Charterhouse without having William Alwyn's ideas in the fore-front of my mind. I have quoted him at least once a week for thirty-five years and so I must have taken from him far more than I knew at the time: I know now that he was a great teacher. I am grateful for having known him and for this opportunity of writing about him. And, of course, we have him still with us through his music.

Maurice Miles
1908–85

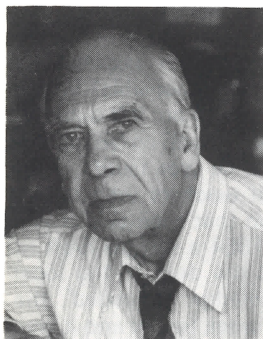
Phyllis Sellick

Maurice Miles, who died on 26 June, had a long, varied and successful career. He began his musical training at Wells Cathedral School as a choir boy. He often talked of the wonders of his musical experiences in that beautiful cathedral. Later he studied at the RAM under Sir Henry Wood, and then at the Mozarteum in Salzburg.

Maurice held many appointments as conductor. He began at Buxton, then went to Bath from 1930 to 1936. He had two periods of working for the BBC, before and after the war. During

Obituary William Alwyn 1905–85

William Llewellyn



Photograph by courtesy
of Alfred Lengnick & Co



the war he served in the RAC. From 1947 to 1966 he conducted the City of Belfast Orchestra, then the Belfast Philharmonic, which later became the Ulster Orchestra. In 1947 he was appointed conductor of the Yorkshire Symphony Orchestra, and remained there until 1954. He was professor of conducting at the RAM from 1953 until his retirement in July 1983. He loved his work there, and was completely devoted to his students, amongst them Simon Rattle. His retirement caused him great sadness and loneliness.

I met Maurice when I first became a student at the Academy, a very shy and nervous fourteen-year-old, and we have been friends ever since! We had so much in common—including our wedding day. Maurice married his beloved Eileen on 16 October 1936, and Cyril Smith and I were married on 16 October 1937. For many years we celebrated together, but latterly when only Maurice and I were left we continued to have dinner together on 16 October. Cyril and I played with Maurice countless numbers of times, both separately and together, particularly during his years with the Yorkshire Symphony Orchestra, and the Belfast Orchestra.

As well as being such a fine symphonic conductor he was a most sympathetic accompanist—unselfishly only concerned with the comfort and happiness of his soloists. I remember one occasion when an oboe player had fluffed a passage and came up to Maurice after the concert and said 'I'm terribly sorry, Mr Miles'. Maurice patted him on the shoulder and said 'Don't worry my dear chap. I am lucky—*my* mistakes are not heard!' This was typical of his generosity and understanding. His kindness, sensitivity, gentleness and modesty were very endearing. He was also extremely meticulous, perhaps over-meticulous in some ways; I used to tease him about this, and he was always able to laugh at himself.

Maurice was very fond of walking, and loved gardens and gardening. My garden is full of lovely roses he has given me as presents. We had many walking and boating holidays together after we were both widowed. We often laughed about the time when he marched me straight through the Vatican Museum, not letting me stop and look at anything because he had a sudden attack of claustrophobia. He then insisted we play Scrabble using only musical terms: very difficult!

Many musicians have reason to be extremely grateful to him, not only as orchestral trainer and conducting professor, but because he helped so many young players to establish themselves, taking great care that nobody else knew about it.

Maurice was very much a family man—very proud of his children, and grandchildren, and particularly interested in the career of his son Hugh, the famous photographer. So we are all going to miss him badly; and I have lost my oldest friend.

Only fourth-years and an occasional third-year student will have any memory of Maurice Miles, so I thought I would offer a student's-eye view of his last years at the RAM. Between 1980 and 1982 I was first the Leader of his Training Orchestra and then a conducting student of his; these contacts have left vivid memories.

Appearances can be deceptive. From Mr Miles's manner no student would have guessed that he had had an eminent career, for he was a most unassuming man, never standing on his own dignity and always treating students with a great respect. He

Martin Smith

could recall much about other people, yet never seemed to mention his own distinguished past. There were perhaps two reasons for this. First, he was a gentleman, and never boasted. Second and much more important, natural modesty and genuine generosity caused him always to put other people first—especially his students, whom he would help in any way he could. His notable courtesy towards them could be seen in every action; when, for example, a student soloist rehearsed a concerto with him, Mr Miles would fetch him or her a music stand himself, though he was not a strong man and the weight of those stands is legendary.

His policy as both conductor and conducting teacher was straightforward: expose the students to as much as possible, give them every possible hint—but don't impose. This resulted in a vast amount of repertoire for both orchestras and conductors; the latter seldom went a week without rehearsing some work or other. It must be said that this policy was not always popular with the players, many of whom would have preferred more detailed rehearsal and disliked being 'guinea-pigs' for the conducting students. On the other hand there were advantages as well. As a first-year violinist I acquired a working knowledge of a good thirty per cent of standard repertoire in twelve months; while the conducting students for their part gained a great deal from the constant exposure, learning how to survive and how to achieve a good working relationship with the players.

Mr Miles's musical range was wide, but his favourite works, as anyone would acknowledge, were by English composers. There were electrifying moments in the Repertoire Orchestra rehearsing the 'Enigma' Variations, for example, when his burning enthusiasm for the music overcame his natural reticence and he took command of the orchestra with an astonishing vigour. On the other hand, with the small Training Orchestra he could be relaxed and informal, sharing jokes with the players, yet drawing out of them in a Mozart slow movement intimate playing of a standard belying their lowly status.

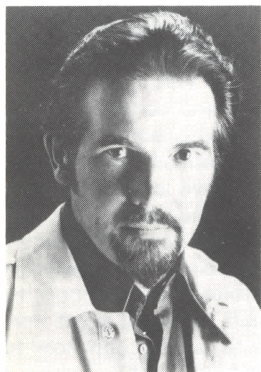
Although he would probably have denied it vigorously, Mr Miles had a considerable influence. I have met former Academy students four or five years my senior, and others in their middle age, who recall him vividly and speak of him with the same warm affection and respect with which he undoubtedly spoke to them. He taught us all a great deal of music, and a deeply respectful attitude towards it; these things will remain.

Antoine Mitchell

One of the signs of a great teacher is that no matter how many years pass by after the tutoring is ended, comments, criticisms, advice and assistance are always remembered and acted upon. Writing today, ten years after my last sessions with Maurice Miles, I am still aware and grateful to him for what he tried to do, and did, for me. I am sure that on more than one occasion I exasperated him and certainly earned his rebukes, but to this day I have never stopped loving him. Shortly after leaving the Academy, he sent me a score of Elgar's second Symphony (a work he had taught me to love; no, adore) inscribed 'with all best wishes for your first performance'. Indeed, if my love of English music is strong, especially for Elgar and Vaughan Williams, it is directly thanks to Maurice Miles. He was a great musician and a generous human being, and many of us who have been through his hands must agree that if we are who we are today, it is because of how Maurice was with us in earlier days. I remember

Reviews of New Books and Music

John Gardner



Richard Stoker

Photograph by Robert Elsdale

on one occasion, he stopped a video playback we were watching of my conducting, and pointed to my gesture, exclaiming, 'Look! That's Previn. Don't do it. Be yourself!' Today, at last, I hope I am myself. For that, and everything else, thank you, Mr Miles.

Richard Stoker: *Open Window—Open Door* (Regency Press, £9.95)

I always felt that Richard Stoker, who, alas, has resigned from the teaching staff of the Academy, was one of the most original of my colleagues. That bland, yet alert and faintly amused gaze, focussed more often than not on the middle distance directly in front of him; those disturbingly unpredictable remarks, prompted usually by what was going on in his mind rather than by what one had just said to him; that ability to illuminate by unexpectedly apt comparison: these are qualities I shall always remember him fondly for.

My own most treasured recollection of him is, perhaps, that occasion many years ago—I forget where, but, knowing him, am sure that it must have been in some improbable venue—when he suddenly said to me, 'You know, John, when I see the Top Brass sitting in the back row at a student concert, I always think of the Esterházy's. The simile has remained potently with me, containing as it does the ideas of both kindness and condescension, of them and us. Since that encounter I have found it diverting to have delightful conversations with friends who are on the same wave-length. 'Good turn-out of Esterházy's at the Choral Concert last night?' 'The lot!' 'Any Esterházy's at the lunch-time Informal to-day?' 'One or two.'

Though I know Stoker to be an outstandingly versatile and gifted composer and know that he writes poetry, none of which, I fear, I have ever read, I must admit to being surprised by the rivetting interest of the bulk of his recently published autobiography *Open Window—Open Door*. The style is mosaical (shades of Schumann!), being mostly composed of finite sentences of varying length but never very long, arranged so skilfully that the reader is borne along more smoothly than by the well-educated, elaborately constructed prose of many a would-be belles-lettrist. The punctuation, I confess, I found idiosyncratic to the point of being downright irritating at times. Hyphens join adjectives to their nouns, commas are used to indicate verbal rhythm rather than syntax, dashes function in a hundred-and-one different ways: to introduce relative clauses, as substitutes for commas, and as the written equivalent of those maddening stylised pauses television interviewers make before what they consider to be important words, eg 'his name was—Christopher Roe'. The text is also surfeited with italics and capitals. Yet—and it's a big 'yet'—it does seem to work, and that, I suppose, is the point of punctuation rather than the fulfilment of the rules of a pedant like me.

The book's form is individual and effective, as one would expect from a composer with an acute sense of musical structure. It consists of a number of detached episodes interspersed with the occasional passage of philosophical reflection (definitely not such fun!) arranged chronologically in two distinct but interleaved series. The first series stretches from childhood to 1963, the year Stoker returned to England from his studies with Nadia Boulanger in Paris; the second begins in that year and reaches the present simultaneously with the end of the first series. One could say that in the first series windows are opened,

in the second doors; and, as they are opened alternately, the resultant juxtaposition of ambition and achievement adds much to the power and effectiveness of the narrative.

The story is one of a shy, gentle, rather insecure person with a multitude of gifts as composer, poet, painter and athlete, moving slowly, if sometimes a bit bewilderedly, up the ladder of success. Someone who, though by nature benevolent and contemplative, manages to spend his time profitably and busily in comfort ungnawed, it seems, by both physical hunger and spiritual doubt. At times, inevitably, there is some smugness, but this is well spiced with a disarming frankness which, I am sure, reveals the real Stoker. He tells us, for instance, that every day he would like to ring up a friend just to establish that things are all right between the two of them. It is in these places that the book is absorbing and delightful; not in those where, donning the mantle of responsible chronicler, the author descends to the banality of his reaction to the Britten Memorial Service in the Abbey: ... a thought strikes me. The man born on St Cecilia's Day ... does live ... in his *Music*.'

Luckily for the reader, however, Stoker's normal manner is to avoid the obvious *cliché* by the use of an unexpected word or phrase. Of a stuffy dinner at the Savoy he says, 'Outside is the *fresh* air and the *soft* summer-evening, so remote from the brilliantly-lit dining-room where waiters and waitresses are anxious to go home.' Of the musical ordeals of childhood he writes that he 'had attended about twenty-three *Messiahs*, five *Creations*, three *Elijahs*, numerous *Olivet-to-Calvarys* and one or two *Crucifixions* and had learnt to sit-still and be infinitely-patient'. And, if one or two of his moralisations, of which there are quite a few, are lacklustre, others sparkle, such as 'It is infinitely more off-putting to suffer from self-conceit, than it is to have body-odour or bad-breadth; yet the first is much more *widespread*'.

I do not regard it as a weakness of the book that its author is reticent about his private life. Who wouldn't be? But I do feel that he could have told us more about the painful business of writing music and what it entails in suffering and disappointment. He makes, perhaps, only one interesting revelation on this subject: '... when I pick up a pen to compose ... as it reaches the paper I feel my natural aggression, which I am ashamed of, flowing as if into the ink and out of the pen on to the paper'. As it is, that part of the book concerned with his compositional career reads more like a brochure than a true autobiography, just as his vignettes of famous people—and he's quite a name-dropper—are those of a journalist rather than a real writer. Orson Welles is portly and cigar-smoking; Esther Rantzen bubbles with personality; John Manduell works tirelessly on behalf of British composers; and so on. All rather obvious and boring; the fruit of a different tree than that which produced the remarkable account of wartime childhood at the very outset of the book: a passage which, with its poetic economy of phrase, could well appear in future anthologies of English prose.

I would like to end this review, which, despite its strictures, has but one aim: to make all who read it buy and read a remarkable book, with two contrasted quotations in the hope that they may act as appetite-whetters. The first paints unforgettably the picture of the open-air life many of us have tried. 'My early camping ended when—one morning cutting a slice of bread—the bread-knife cut through a gigantic black beetle.' The second must

necessarily be shortened and paraphrased. It is the account he gives of a recurrent dream in which a Prime Minister, an Archbishop and a Concentration Camp Official are each listening to a Beethoven quartet in the privacy of their homes. Each gets something from it, 'yet all three return next morning to a routine of foolishly consistent work, with little joy'. Rather too polished and meaningful to be credible as a dream, maybe, but nevertheless almost Tolstoyan in the manner in which it makes its point.

Letters to the Editor

Dear Sir,
I regret that Agnes Köry was given such a poor impression of the Suzuki method as reported in issue No 237 (Spring 1985). I trust the teaching techniques demonstrated by Miss Tait are not representative of widespread malpractice by Suzuki graduates in this country. I'm sorry there are cello teachers who have so badly misjudged and misunderstood the 'mother tongue method' of teaching young children to play instruments as their native language is learned.

Of course, without the same code of discipline and degree of parental involvement common in the Far East, we have to adapt our method to suit the domestic environment, not blindly follow a method designed for an innately different society. Agnes Köry's account of the cello master-class she attended does not reflect the oriental method I studied in Japan, as readers of the *Magazine* will remember from my article of issue No 227 (Autumn 1981).

Although I greatly admire the Kodály method, I do not think the Suzuki method, which has other merits of which we will remain ignorant until we see it practised in Japan, was given fair publicity in this demolition job on Suzuki and commercial for Kodály.

20 St Andrew's Road,
Bedford, MK40 2LJ

Yours faithfully,
Richard Heyes

Dear Sir,
In reply to Ted Spratt's article 'Teaching young musicians by the Suzuki, Kodály, or Bloggs method' in your last issue, I agree that saying aloud what one is trying to do on an instrument is a very good idea, provided that the pupil understands what he or she is saying (which was *not* the case at the master-class I described). Kodály's (and Bartók's and Schumann's and others') insistence on sound aural training may be a truism and about as original as a new-laid egg, but it is certainly not widely practised. How many children attend aural classes *before* (and even while) learning to play a musical instrument? The Junior Exhibitioners scheme may well be wonderful, but it caters for a minority. My article did not propose that teachers should be straight-jacketed into certain Methods; the purpose was to discourage people from joining the Suzuki camp.

In reply to Richard Heyes's letter, at the Suzuki master-class I attended Miss Tait claimed to be a close collaborator of Dr Suzuki and also claimed to have Dr Suzuki's blessing and approval of what she was doing. Unless she was making false statements, I was watching the real thing as advocated by the Guru himself.

6 Frogna Court,
Finchley Road,
London NW3

Yours faithfully,
Agnes Köry

Notes about Members and others

John Gardner's Symphony No 2 in E flat was given its first performance in the Fairfield Hall, Croydon on 12 July, by the Stoneleigh Youth Orchestra (who commissioned it) under their conductor Adrian Brown.

Paul Patterson was the 'featured composer' at the Greenwich Festival last summer. His compositions were performed in eight concerts during the course of the Festival (31 May-16 June). At the concert in Ranger's House, Blackheath on 7 June, he introduced the programme and talked about his music. He was also commissioned by the London Philharmonic Orchestra to write the *Upside-Down-Under Variations* for their forthcoming tour of Australia. It was given its first performance on 3 October at a Royal Gala Concert in the RFH in aid of the Save the Children Fund, conducted by the LPO's musical director Klaus Tennstedt.

William Cole received a presentation at the biennial dinner of the Royal College of Organists on 3 October, to mark his twenty years as honorary treasurer of the college.

Jeremy Allen, at present assistant organist at St Pancras Parish Church, Euston Road, gave a recital at All Saints, Eltham on 16 June; it included Arthur Wills's *Ethelreda Rag*.

Norman Tattersall, who was elected Leverhulme Choral Fellow by the British Federation of Young Choirs in 1985, and who is Head of Singing and Director of Opera at the School of Music, Colchester Institute of Higher Education, has had the Fellowship renewed for 1986.

Alan Etherden has recorded the piano sonatas of John Field (in E flat, Op 1/1, A, Op 1/2 and C minor, Op 1/3, and in B, for Hunters Moon Promotions (HMP 0384/CHMP 0384).

Kate Elmitt and John Railton gave a two-piano recital in the Queen Elizabeth Hall on 22 September, in aid of the Imperial Cancer Research Fund. To help the Fund further they have made a tape of music by Bach, Mozart, Ravel and Michael Easton, available, price £5, from John Railton, 97 Macclesfield Road, Buxton, Derbyshire. John Railton would also like to hear from anyone interested in playing the piano with one hand: please write to him for details.

Adrian Goss sang the solo tenor part in a performance of Haydn's 'Maria Theresa' Mass with the London Orpheus Choir under James Gaddarn at the QEH on 23 March, and in Bach's Mass in B minor at the Leith Hill Festival under William Llewellyn. He also gave an organ recital in St Paul's Cathedral shortly before Christmas.

Christopher Axworthy has put on a hundred concerts this year in the small Teatro Ghione in Rome, which he and his wife Ileana rescued from dereliction a few years ago. Artists who have appeared include Vlado Perlemuter (making his Italian debut at the age of eighty-one!), Ian Hobson, Fou Ts'ong, Karlheinz Stockhausen, Elliott Carter and Goffredo Petrassi. Next season Perlemuter is to play all Ravel's piano music and give master-classes, and there will be recitals by Paul Tortelier and Shura Cherkassy.

Steuart Bedford has recorded, with the English Chamber Orchestra on Chandos ABRD1126/ABTD1126, his own orchestral Suite from Britten's last opera, *Death in Venice*; the record also includes Britten's cello Symphony, in which the soloist is Raphael Wallfisch.

The Parikian-Milne-Fleming Trio, recently re-formed from the Parikian-Fleming-Roberts Trio, gave a concert in the Wigmore

Hall on 16 May, which included trios by Mozart and Dvořák and the first London performance of Hugh Wood's Trio, Op 84.

Timothy Barratt took charge of the piano accompaniment class at Morley College in September.

A Memorial Concert for Ralph Holmes (1937–84) was given in the Duke's Hall on 3 May. The RAM Chamber Choir, conducted by Peter Lea-Cox and with Dr (as he then was) David Lumsden at the organ, performed Purcell's anthem 'O, all ye people, clap your hands' (edited by Sir Anthony Lewis) and Sir Thomas Armstrong's anthem 'Love, unto thine own'; Raphael Wallfisch and Geoffrey Pratley played Beethoven's Sonata in A, Op 69 for cello and piano; Manoug Parikian and Lynette Wynn played Bach's Concerto in D minor for two violins, with the RAM Chamber Orchestra directed from the harpsichord by Dr Lumsden; and the RAM Symphony Orchestra under Maurice Handford played Delius's *Walk to the Paradise Garden* and Brahms's Variations on the St Antony Choral.

Board of Directors and Governing Body

President

Appointment

HRH The Princess of Wales

Retirement

HRH Princess Alice, Duchess of Gloucester

Professorial Staff

Appointments

Sebastian Bell, ARAM, Hon RCM (Flute)

Lisa Beznosiuk, Hon RCM (Early Music: Baroque Flute)

Deirdre Dundas-Grant (Bassoon)

Paul Esswood (Early Music: Singing)

Michael Hext (Trombone)

Angela Malsbury (Clarinet)

Keith Puddy, ARAM, Hon FTCL (Clarinet)

David Staff (Early Music: Eighteenth-century Trumpet; Cornett)

Richard Taylor (Flute)

Michael Thompson, ARAM (Horn; Eighteenth-century Horn)

Karen Vaughan, ARAM (Harp)

Roger Vignoles, BA, Mus B (Cantab), Hon RAM (Piano Accompaniment)

Jennifer Ward Clarke (Early Music: Baroque Cello)

Felix Warnock (Early Music: Baroque Bassoon)

Christopher Warren-Green, ARAM (Violin)

John Wilbraham, FRAM (Trumpet)

Retirements

Ivey Dickson, OBE, FRAM (Piano)

Anthony Judd, FRAM (Bassoon)

Guy Jonson, FRAM, FRSA, Hon FTCL (Piano)

Dennis Murdoch, FRAM (Piano)

Gareth Morris, FRAM, FRSA (Flute)

Rex Stephens, FRAM (Piano Accompaniment)

Resignations

Peter Knapp, MA (Cantab) (Director of Opera)

Richard Stoker, FRAM (Composition)

Performers' Course Tutor

Appointment

David Robinson, B Mus (Lond), FRAM, FRCO, Hon RCM

GRSM Course Tutor

Appointment

Timothy Baxter, B Mus (Lond), FRAM

Visiting Professor

Appointment

Graham Collier (Jazz)

Consultant Professor

Appointment

Guy Jonson, FRAM, FRSA, Hon FTCL (Piano)

Distinctions

MA (Oxon)

Nicholas Cleobury, Hon RAM, FRCO

Hon FLCM

Sir David Lumsden, MA, D Phil (Oxon et Cantab), Mus B, Hon RAM, FRCM, FRNCM, FRSAMD, Hon GSM, Hon FRCO

Births

Teed: to Roy and Jennifer Teed (*née* Perry), a daughter, Lucy Charlotte Emily, 16 September 1985

Barker: to John Williams Barker and Helen Barker (*née* Cawthorne), a son, Iestyn Michael, 18 June 1985

Hughes: to Robert and Sarah Hughes (*née* Clarke), a son, Jamie Rhys, 18 May 1985

Marriages

Braithwaite–Haggarty: Nicholas Braithwaite to Jill Haggarty, 24 August 1985

Wedderburn–Ifor-Jones: Robin Wedderburn to Hazel Ifor-Jones, 24 August 1985

Deaths

William Alwyn, CBE, Hon D Mus (Leicester), FRAM, 11 September 1985

Iris du Pré (*née* Greep), 27 September 1985

Emil Gilels, Order of Lenin, Commandeur Mérite Culturel et Artistique de Paris, Order of Leopold (Belgium), Hon RAM, 14 October 1985

Philip Hattey, ARAM, 31 August 1985

Maurice Miles, FRAM, 26 June 1985

Ethel Montgomery, 17 June 1985

Bernard Shore, CBE, Hon RAM, FRCM, 2 April 1985

University Awards

B Mus (Lond)

Class II(i) Paul Archbold

Class II(ii) Alison Howell, Martin Palmer

RAM Awards

Recital Diploma, July 1985

Piano Stephen Robbins

Organ Carol Williams

Singing Rhodri Britton, Sandra Hall, Fiona Lamont, Alison Mitchell, Annemarie Sand, Brindley Sherratt

Violin Deirdre Ward, Justine Watts

Viola Steven Burnard, Terence Nettle, Lesley Wynne

Cello Timothy Folkard, Michael Mace

Flute Catherine Newby

Oboe Kieron Moore

Bassoon Jean Owen

Trombone Stephen Aitken

Trombone (Orchestral Diploma) David Stowe

Division V with Distinction, July 1985

Piano Katharine Boyes, Matthew Greenhall, Isabel Mair, Hilary Punshon, Deborah Shah, Anthony Williams
Singing Anne-Marie Hetherington, Helen Mason, Huw Rhys-Evans, Antony Rich
Violin Stephen Bingham, Yenn Chwen Er, Louisa Fuller, Christine Jones, Martin Smith, Christine Townsend
Viola Elizabeth Dean
Cello Paul Marleyn, Alison Wells
Flute Siobhan Lamb
Oboe Sue Böhling
Clarinet Linda Merrick, Martin Powell, Duncan Prescott
Horn Alan Jones
Trumpet Nigel Fish, Wayne Morley
Trombone Robert Price

Professional Certificate, July 1985

Timothy Ashburner, Helen Astrid, Caroline Balding, Ruth Bass, Penelope Baum, David Bennet, Mary Bergin, Miranda Bingley, Rachel Bolt, Andrew Burke, Caron Butler, Theodore Charalabopoulos, Nigel Clarke, Julia Dalby, Thomas Davey, Harriet Davies, Juliet Edwards, Yenn Chwen Er, Gail Evans, Matthew Fairman, Julian Faultless, Andrew Forbes, Sarah Gaye, Anushka Gunarwardena, Martin Hockey, Judith Horsnell, Carys Hughes, Rebecca Jackson, Nathalie Jacquet, Leon King, Dominic Leitner, Fiona Lofthouse, Timothy Mallett, Paul Marleyn, Jeremy Martin, Carla Mastrandreas, Haesung Min, Anthony Moffat, Marios Molandonis, Helen O'Connell, Yoko Ono, Stephen Panchaud, Emma Penfold, Duncan Prescott, Emma Pritchard, Karen Richardson, Jane Ridley, Fiona Sampson, Amanda Shearman, Alison Street, Adrian Sutcliffe, Julian Taylor, Lorraine Temple, Akiko Totsuka, Andrew Waddicor, Alan Wileman

GRSM (Hons) Diploma, July 1985

Class I Allan Clay, Scott Mitchell, John Wood

Class II(i) Julian Atkinson, Jayne Barnes, Peter Boxall, Susan Collier, Andrew Cruickshank, Kenneth Dempster, Susan Edge, Kim Foster, Evelyn Glennie, Peter Heron, Catherine Howell, Donald Lowe, Clare Morgan, Jane Pearson, Rodolfo Saglimbeni, Malcolm Swan

Class II(ii) Martyn Axe, Patrick Brett-Young, Nicholas Carter, Wendy Clark, Lorraine Deacon, Janet Emptage, Lionel Ferer, Kim Fisher, Hilary Giles, Karen Gregson, Angela Ho, Martin Hogben, Joy Hoggarth, Robert Kay, Robyn Koh, Nigel McDonald, Sasha Manning, Vivienne Mathews, Lydia Newlands, Timothy Seddon, Carole Smith, Peter Smith, Clare Spencer, Jayne Spencer, Mary Whittle, Mark Williams, David Wythe

Class III Karen Archard, Jane Beament, Stephen Begley, Rowan Cozens, Judith Hall, Helen Hanson, Helena Kirk, Iain Maclean, Elizabeth Matthews, Joanna Parcell, Elisabeth Parry, Hania Prawdzc-Golembeska, Rosemary Sanger

LRAM Diploma, July 1985

Piano (Teachers') Melvin Bird, Diane Edwards, Clare Griffiths, Oona Prendiville, Malcolm Swan
Singing (Teachers') Lucy Anderson, Lindsay Blay, Alison Bletcher, Stephen Douse, Helen Mason, Jane Rogers
Violin (Teachers') Penelope Baum, Marion Brister, Erica Grajner, Cecilia Romero

Viola (Teachers') Stephen Begley, Bridget Carey, Leon King
Cello (Teachers') Alexandra Coddington, Simon Lockyer, Linda Miller, John Milne, Anne Parker, Judith Shaw
Bassoon (Teachers') Mark Williams
Trumpet (Teachers') Peter Rudeforth
Timpani and Percussion (Teachers') Steven Williams

Correction

In the Autumn 1984 issue (No 236) the Recital Diploma and GRSM (Hons) Diploma awards were erroneously listed as being made in July 1983, instead of 1984.

RAM Club News

Jeffery Harris

It was a great pleasure to welcome Valerie Tyron back to the Academy to play once again for the Club. It is a long time since she played for us—indeed it's a pity that she doesn't come to England very often. There was a large audience for this concert, including several students, who were most welcome. We were given a varied programme, ranging through Schumann, Chopin, Granados and Rogers and Hammerstein, all of which was warmly appreciated. I hope future concerts will be as well attended as this one was.

On 26 June we had the long-awaited Annual Dinner in the new format. There were two hundred people there and it was generally well received, except for the long queue for food. There was a reception for drinks, followed by a concert given by students, followed by the meal. There was much more time than before to see and talk to friends. The atmosphere was friendly and informal and it has been agreed that this will be the form for the future. I am most grateful for all the help I received from other members of the Committee—there was a great deal of organising involved in using the Duke's Hall for such a gathering mid-week, and I am grateful to the Academy and staff for their cooperation.

It has been decided to continue to have our social hour after concerts in the Concert Room, with wine and soft drinks—this seems to be preferred by members, and it is much more congenial than in the canteen. I hope we will see many more members and their friends at the Socials and the Dinner next year; everyone is assured of a welcome.

**Sir David Lumsden,
MA, D Phil (Oxon et
Cantab), Mus B,
Hon RAM, FRCM,
Hon FLCM, FRNCM,
FRSAMD, Hon
GSM, Hon FRCO
President of the
RAM Club, 1985–6**

Noel Cox

It is entirely fitting that the new President of the RAM Club is to be the Principal, Sir David Lumsden, whose distinguished predecessors, Sir Anthony Lewis and Sir Thomas Armstrong, (and many other Principals before them) were Presidents of the Club in their time. Although David's career led him to reside in Oxford for seventeen years as Fellow and Organist of New College, he was originally a Cambridge man (Selwyn and St Johns).

My first meeting with him was when he came to Nottingham in 1954 as organist at St Mary's Church, whose music he revolutionised in a very short time. From this post he soon rose to be Rector Chori at Southwell Minister, an important cathedral post. During this time he was also Director of Music at Keele University, and it was he who founded the Nottingham Bach Society, which he conducted for five years until his appointment to New College. Jean and I have many vivid memories of the Bach Society concerts, for she played in the orchestra which accompanied the Bach Choir, and it is good to know that the society is still as flourishing as ever. We remember, too, David



and Sheila with their young family at the same time. Our own offspring were somewhat older by then, but we had fellow feelings for others with a houseful of small children.

Of course, Nottingham could not hold him for long and he was soon appointed to New College, Oxford, a post in which he distinguished himself in many ways for seventeen years, and which was to lead to his appointment as Principal of the Royal Scottish Academy of Music and Drama, where he succeeded Dr Kenneth Barritt, who had been a fellow student with me at the RAM before the war—what a small world is this family of musicians!

Although David did not see his cherished dream of a new Scottish Academy building before he left Glasgow to become Principal of the RAM in London he was, nevertheless, a prime mover and inspiration in that direction, and the imposing new building, now rapidly nearing completion, is a lasting tribute to his work North of the Border.

And so, in 1982, he came here as Principal, but it was not as a stranger to the curious ways of the Academy, for he had been a visiting harmony professor from 1959 to 1961, and had been admitted to the sacred brotherhood of the fifth floor and of the annexe: the magic words 'Div IIb', which floors most new Principals, held no terrors for him! Already he has begun to make his own distinctive contribution to the tradition of this great institution, and all members of the Club will welcome warmly his election as President, and join me in wishing him and Sheila a happy and rewarding year in office.

Alterations and additions to List of Members

Town Members

Cochran, Jean, 6 Longbeach Road, SW11

Hirst, Lynne, 14 The Crescent, Harrow, HA2 0PJ

Hughes, Mrs Sarah, 17 Dudley Road, Ashford, Kent

Morris, Christopher, 3 Vicarage Gate, W8 4HH

Country Members

Horgan, Clare (née Clement Smith), Riverdale, Ivy House Lane, Nr Brewood, Staffs, ST19 9LW

McGuire, Edward, 120 Shakespeare Street, Glasgow G20 8LF

Rees, J Stuart, Casa Tegola, Prentices Lane, Woodbridge, Suffolk, IP12 4LF

Smith, Wilfred E, 38 Park Road, Swanage, Dorset BH19 2AD

RAM Concerts

Summer Term

Overseas Members

Botha, Mrs Sanet (née van der Berg), 10 Bedford Road, Farrar Park, Bolsburg 1460, South Africa

Owens, Dr Rose Mary, 713 South Clark, Bolivar MO, USA 65613

Roe, Catherine, c/o The Icelandic Symphony Orchestra, Hverfsgötn 50, 101 Reykjavik, Iceland

Symphony Orchestra

11 July

Elgar 'Enigma' Variations, Op 36—'Nimrod'
(In Memoriam Maurice Miles)

Mahler Symphony No 2 in C minor ('Resurrection')

Conductor Maurice Handford

Soloists Anne-Marie Hetherington (soprano), Susan Parry (mezzo-soprano)

Leader Justine Watts

Sinfonia

8 July

Schubert Symphony No 6 in C, D 589

Paul Patterson Horn Concerto (first London performance)

Weill Symphony No 2

Conductor Lawrence Leonard

Soloist David Laurence (horn)

Leader Ann Criscuolo

Repertory Orchestra

(in memory of Gordon Jacob)

4 July

Jacob Concert Piece for viola

Jacob Flute Concerto

Jacob Five pieces for harmonica

Sibelius Symphony No 7 in C, Op 105

Conductor Colin Metters

Soloists Terence Nettle (viola), Catherine Newby (flute), Tommy Reilly (harmonica)

Leader Stephen Bingham

Chamber Orchestra

3 July

Bach Brandenburg Concerto No 4 in G, S 1049

Bach Brandenburg Concerto No 5 in D, S 1050

Bach Brandenburg Concerto No 6 in B flat, S 1051

Handel Concerto a due cori No 2 in F

Soloists Martin Smith (violin), Carla Mastrandreas and Karen Winkelmann (recorders); Trevor Pinnock (harpsichord), Catherine Girard (violin), Linda Roberts (flute); Rachel Bolt and Christopher Yates (violins), Paul Marleyn (cello); Thomas Davey, Deborah Jones, Adrian Rowlands and Rachel Prosser (oboes), David Laurence, Julian Faultless, Alan Jones and Kevin Pritchard (horns)

Director Trevor Pinnock

Leader Martin Smith

Choral Concert

23 May

Mendelssohn Overture 'Meeresstille und glückliche Fahrt', Op 27

Debussy 'La damoiselle élue'

Beethoven Mass in C, Op 86

Conductor Peter James

Soloists Emma Clarke (soprano), Alison Mitchell (mezzo-soprano); Fiona Canfield (soprano), Susan Parry (mezzo-soprano), Huw Rhys-Evans (tenor), Philip Lloyd-Evans (baritone)

Leader Ann Criscuolo

Westmorland Concerts, in the Purcell Room, were given on 15 May by Robert Winn (flute) and Hilary Punshon (piano); on 29 May by Marios Argiros (oboe), Caroline Clemmow (piano) and Chikako Shibata (piano); and on 19 June by Contraband (Caroline Clemmow, piano, Miranda Fulleylove, violin, Chi-Chi Nwanoku, double bass). In addition to regular lunchtime concerts evening recitals were given by Jane Baur (cello) on 28 May, and Christopher Marwood (cello) on 2 July.

Opera

Mozart 'Cosi fan tutte' (Act I)

20 May

Fiordiligi Helen Mason

Dorabella Fiona Canfield

Despina Fiona Lamont

Ferrando Nicholas Hills

Guglielmo Andrew Mayor

Don Alfonso Rhodri Britton

Understudies Sandra Hall, Annie-Marie Hetherington, Jane Webster, David Dyer, David Barrell, Andrew Forbes

Chorus Jane Blanchard, Gemma Carruthers, Terri Coyle, Philippa Daly, Susan Mason, Victoria Matthews, Clara Miller, David Ashman, Nicholas Cavallier, David Dyer, Huw Evans, John Harman, Stephen Medland

Acting Director of Opera Mary Nash

Conductor Peter Robinson

Producer Stephen Lawless

Assistant Producer Stephen Medland

Lighting Graham Walne, Lynton Black

Stage Manager Kate Tuerena

Wardrobe Margaret Adams, Anne-Marie Hetherington, Jane Webster

Leader of Opera Orchestra Yenn Chwen Er

Puccini 'Suor Angelica' and 'Gianni Schicchi'

5 July (Concert performances)

'Suor Angelica'

Suor Angelica Lynne Davies

La Zia Principessa Alison Mitchell

La Badessa Shirley Tyack

La Suora Zelatrice Gemma Carruthers

La Maestra Susan Parry

Suor Genovieffa Helen Astrid

Suor Osmina Fiona Canfield

Suor Dolcina Hania Prawdzic-Golembeska

La Suora Infermiera Anne-Marie Hetherington

Le Cercatrici Emma Clarke, Karen Richardson

Novizia Caroline Taylor

Le Converse Hermione Holt, Judith Horsnell

Understudies Helen Mason, Gemma Carruthers, Sidonie Winter, Amanda Lob, Judith Russell, Nancy Yuen, Karen Richardson,

Caroline Taylor, Terri Coyle, Clara Miller, Victoria Matthews, Philippa Daly, Sarah Jefferies

'Gianni Schicchi'

Schicchi David Barrell

Lauretta Fiona Lamont

Zita Denise Hector

Rinuccio Nicholas Hills

Gherardo Antony Rich

Nella Sandra Hall

Gherardino Clara Miller

Betto Andrew Forbes

Simone Rhodri Britton

Marco Philip Lloyd-Evans

La Ciesca Sidonie Winter

Spinelloccio Charles Gibbs

Amantio Andrew Mayor

Pinellino Nicholas Cavallier

Guccio John Harman

Understudies Andrew Mayor, Jane Webster, Alison Mitchell, Christopher Ventris, Huw Rhys-Evans, Judith Russell, Terri Coyle, Charles Gibbs, Nicholas Cavallier, David Ashman, Gemma Carruthers, David Dyer, Stephen Medland

Conductor Nicholas Cleobury

Assistant conductors Julian Bigg, David White

Coaching Lella Alberg, Enrico Fissore, Sylvia Rhys Thomas

Leader of Opera Orchestra Yenn Chwen Er

New Students

Autumn Term 1985

Ruth Alford, Fiona Andrews*.

John Banister, Sally Barnett, Sarah Bartlett*, John Bass, Tracey Bauckham, David Beeby, Sally Belcher, Sian Bell, Simon Bertram, Karen Bithel, Samantha Blackman, Fiona Bonds, Timothy Bourne, David Bower, Susan Bowran, Helen Bowyer, Anne-Marie Boyd, Christopher Brannick, Amanda Britton, Marianne Brown, Cecilia Bruggemeyer, Martin Burgess, Melanie Bush, Christopher Butterworth, Belinda Byers, Laurence Byng.

Horace Cardew, Neil Carey, Lara Carter, Lynette Carveth, Joanna Chae, Sarah Chalkley, Simon Cheney, Richard Childs, Nicholas Collins, Katharine Constable, Sandra Corner, Lisa Cowling, Julian Crampton, Colin Cree, Vanessa Curtis.

Florence Daguerre de Hureaux, Vincent Darras, Rachel Davies, William Davies, Peter Davis, Emma d'Cruz, Maria De Domingo, Alan Dodson.

Kevin Elliott, Carleton Etherington, Julian Evans.

Jacqueline Fallows, Jacques Fauroux, Kristin Feidje, Eugene Feild*, Marina Finnamore, Andrew Ford, Catherine Foster, Susannah Foster, Carol Foulkes, Antonia Francis.

Jennifer Gibb, Steve Gibb, Stephen Goss, Neville Graham, Sarah Grenville.

Roger Hamilton, Henrik Hansen, David Harrison, Lesley Hatfield, Peter Hatfield, William Hawkes, Clare Hayes, Elizabeth Hayley, Jill Heartfield, Veronica Henderson, Martin Heppell, Lucy Hill, James Horan, Garry Howe.

*Former RAM Junior Exhibitioners.

Sheena Islam.

Peter Jaekel, Sonja Janse van Rensburg, Annwen Jenkins,
Nathan Jenkins, Robert Johnston, Helen Jones.

Antony Kearns, Gaynor Keeble, Stewart Kempster, Farzad
Khavand, Cheryl Kim, Stephen Knight, Mari Kumamoto, Markus
Kung.

Andrea Lambelle, Carys-Anne Lane, Janet Larsson, Johanna
Laurence, Jonathan Leedale, Katherine Leek, Catherine Lingham,
Andrew Littlewood, Claire Lowe, Emma Lowe, Heidi Lyddon,
Shaun Lyon.

Richard Mander, Trevor Maplestone, Richard May, Andrew
Maycock, Suzanne McCall, Peter McCarthy, Nicola McCormick,
Fiona McLean, Heidi Meister, Diane Moore, Julian Mottram,
Stephen Mould, Andrew Mullen.

Adele Naden, Dawn Neller, Eleanor Newton, Misa Ninomiya,
Michaela Noakes, Sheila Nolan.

Kana Okazaki, Nicholas Oliver, Inci Ozdil, Sidika Ozdil.

Helen Parker, Cecilia Passmore, Carol Paton, Ronnie Pawluk,
Paul Perryman, Mary Pitchford, David Platt, Rebecca Platt, Hugh
Potton, Kevin Potton, Denise Powell*, Joanna Powell, Susan
Pratley, Oliver Preece, Sarah Price.

Miles Quick.

Tim Ridley, Simon Roberts, Helen Robinson, Kathleen Ruse.

Antonio Sanchez Lucena, Vivien Sandland, Gudrun Schreiber,
Michael Scott, Claire Seaton, Katherine Shave, Martin Shaw,
John Shea, Kate Skinner, Ruth Slater, Karen Smith, Patricia
Smith, Zoe Solomon*, Caroline Spencer, Sarah Steele.

Peggy Tan, Anna Tanvir, Andrew Taylor, Jane Taylor, Diane
Terry, Konstantinos Theos, Kathlyn Tierney, Jennifer Tilley, Susan
Trythall*, Michael Turner, Robert Turner, Simon Twigge.

Elizabeth Upchurch.

Rachel Vandertang, Thekla von Dombois.

Paul Walker, Stephen Warner, Karen Watts, Juliet Welchman,
Maurice Whitaker, Mariella Wildbur, Christopher Williams,
Medwyn Williams, Karen Wills, Jeanette Wilson, Jocelyn
Woodley (arriving January 1986), Beth Wyllie.

Nicholas Zarb.

*Former RAM Junior Exhibitioners.

